

# MOTION PICTURE HERALD

*LONGER RUNS, BIGGER GROSSES  
BRIGHTEN EXHIBITOR SKIES*

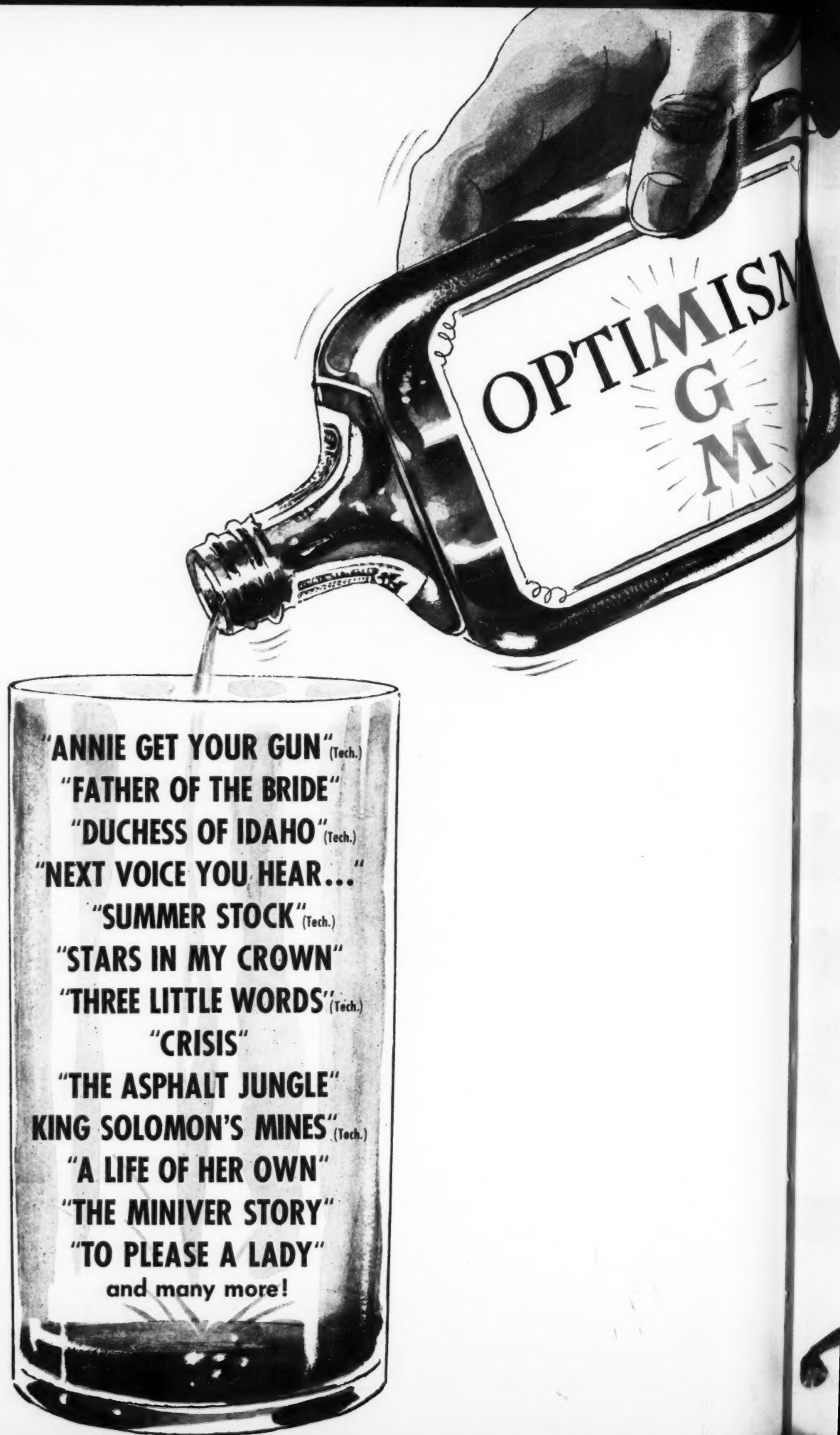
*MYERS URGES TICKET PRICE  
INCREASES "WHERE NECESSARY"*

*SCREEN DIRECTORS GUILD  
PRESSES FOR LOYALTY OATHS*

**REVIEWS** (In Product Digest): MISTER 880, MY BLUE HEAVEN, BORN TO BE BAD, THE TOAST OF NEW ORLEANS, SHAKEDOWN, SECOND CHANCE, THE OLD FRONTIER, OUTRAGE. (In News Section): MR. MUSIC, WALK SOFTLY STRANGER, SADDLE TRAMP

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**AUGUST 26, 1950**



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# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 180, No. 9

August 26, 1950



## ENTERPRISE

THE yeast of a new flux of interest and feeling for production adventure pervades the tidings these days. Perchance now the industry is getting through its processes of seeking salvage of the pre-trust suit period and sets its course for today and tomorrow. There are evidences that the showmen are taking over.

From Jack L. Warner comes the announcement that now his company seeks fresh sources and that the bars are down for the submission of "originals" from all and sundry. Can you remember those days of long ago when everybody was a scenario writer, those days of the Palmer School of Photoplay? Now and then something did come through.

There is adventure, too, in Spyros Skouras' experiment in seeking to require the audience to see the picture from the beginning, just the way the drama unfolds. There has been talk about that for many the year. Now something is to be done about it—for a try anyway.

Also there is a rising voice from the retail showmen out there where the product meets the public at the box office. Their *Letters to The Herald* bring demand for pictures with themes and technique in the easy comprehension of the Common Man. We have been hearing a lot about that Common Man, mostly from those who want to decide what he shall think. Now it is had on box office authority that maybe he does not want to think when he buys a seat.

The most sharply articulate expression in this direction has come in a round robin sort of communication from Harry C. Arthur, Jr., who has blamed declining grosses on pictures made for the intelligentsia—the sort he says who attend the theatre perhaps "once in six months or a year." If you had to read all of the analytical profundities of the erudite critics who write for each other, and the lesser critics who imitate them—and if you could see the anxious jitters that an adverse review in some New York smart-chat page can produce in a Hollywood sanctum, Mr. Arthur possibly would get your sympathy.

Of some bearing on the subject we had a dissertation in *The Round Table* the other day, in which Walter Brooks, director, made an argument that the late Roxy educated his audiences. This writer disagrees. Roxy rose to fame with his success in the days when as the master of Broadway screens he could shop at will among the wares of all producers for the stuff he liked, and what he liked pleased millions. Roxy never demanded "adult" entertainment, and never booked a "message picture" more abstruse than "Under Four Flags." His policy was like that of Bob Davis, the able magazine editor for the masses: "I don't think for them. I think with them." He bought O. Henry.

■ ■ ■

**Q** Salty Arthur L. Mayer, newly come to the post of executive vice-president of COMPO, has been quoted as observing that now for the first time in the industry "the lion and the lamb have come to lie down together." Once there was a vaudeville act in which they did just that, and the impresario explained to a curious fan: "It's really very simple, but you have to renew the lamb now and then."

## WELL DONE, MYERS & CO.

ABRAM F. MYERS, chairman of the board and general counsel of national Allied, has resigned his post as chairman of the COMPO committee on taxation. If there ever was a moral victory, it was the industry's in the fight to have the Federal tax on admissions wiped out. If the North Koreans had not sent an invasion force across the 38th Parallel, there is little doubt that by now the industry would be celebrating at least a 50 per cent tax cut. Every branch united behind Mr. Myers and his committee. The job was so well done that tax reduction is assured when normal times return. Also motion picture exhibition is better understood in Congress and by the public at large than ever before.

■ ■ ■

## BREAKING RECORDS

WHEN theatre records are broken in these times, it is a particular joy and, we trust, augury for the future. "Sunset Boulevard" has broken all non-holiday week records at the Radio City Music Hall, New York. That is a triumph for the Paramount picture and its exploitation, including the "grass roots" tour of Gloria Swanson and the New York newspaper campaign.

Universal's "Louisa" is reported to have set an all-time attendance record in its first week at the Chicago theatre. John Balaban commented, "I don't get it. There isn't any sex, no violence, no crime in the picture—it's a home movie." Certainly a fine attraction, when over 20,000 Chicagoans left their homes to go to the theatre on one day.

Also comforting, after the period of uncertain box office grosses, are reports of splendid current business being done by several other top register productions.

■ ■ ■

## THE \$50,000,000 DEAL

IN a business that loves to talk deals and make deals, it takes something quite extraordinary to attract special attention.

In that classification is the five-year, 60-picture, \$50,000,000 deal recently concluded by Howard Hughes for RKO with Jerry Wald and Norman Krasna. It is announced that these young producers will enjoy virtual autonomy and plan, through a "royalty" system, to bring to their extensive program the best obtainable talent. Despite the quantity of productions involved, the intention is to treat each subject with "excitement" so that entertainment may be assured.

■ ■ ■

## STARS OF TOMORROW

NOW the mails are carrying the *Herald's* annual Stars of Tomorrow ballots to the exhibitors of the United States and Canada. Never before has the challenge of finding the "Stars of Tomorrow" been greater. Never have exhibitors had such an opportunity to serve the common welfare by pointing out talent worthy of further development. The results will be published as soon as the ballots are returned.

# Letters to the Herald

## Face the Fact

TO THE EDITOR:

From this distant point of vantage, the news and comment emanating from the high and low places of the picture business in the United States have a tone of fright bordering on panic. This is understandable to some extent, since the livelihood of countless people is threatened by changing public taste and new ways of entertaining.

All should face the fact that television, merely a new and more modern method of producing and reproducing moving pictures, which can and will improve rapidly, will replace the projected film in the metropolitan theatres. As television coverage increases in the outlying areas, so will the use of individual films decrease in the theatres serving those areas.

It is possible to visualize central telecasts to authorized theatres; i.e., one print, televised at the exchange, would serve all houses "booking" it for a given time. In this manner, motion pictures, as such, would be confined to the locations best suited for their presentation.

At this point, one might hear the objection that telecasts from a central point to theatres playing subsequent runs would require batteries of equipment to provide the same service now being handled by separate, but equally numerous, batteries of television equipment.

The somewhat oblique answer to that is that the exhibition business is falling apart under the old-fashioned methods of operation, so some drastic changes may be necessary for survival. In any case, the exhibitors of the country must act to maintain their position; the producers will not suffer, for their output will be used in some manner, whether it be home television, Phonevision, or only in the theatres outside the zones of telecasting.

No amount of gags and gadgets now being frantically sought will stave off the so-called menace of television. One of the latest of these is stereoscopic pictures. No successful method of presenting these has ever been developed without the use of external devices, audience participation, and highly expensive additional equipment. Six-projector, triple-film steups would be prohibitive financially, especially with business in its present state, and it is appropriate to inquire about what happens when one of these three films breaks, requiring the insertion of blank frames to maintain synchronism. (Shades of the old Vitaphone!)

## WORLDWIDE

M. L. Simons, assistant to H. M. Richey, director of exhibitor relations at Loew's, now has a reader in India of "There's No Business Like Show Business," a folder he recently prepared. This is how:

P. P. Nambiar, public relations officer of the Gemini Studios at Madras, read about it in *Motion Picture Herald*, airmailed his request for a copy and got it.

Observes Mr. Simons: "The request testifies to the world-wide coverage of your good paper."

Let the television boys continue the research into stereoscopy.

To conclude, no better medium has ever been devised for telling a story than the motion picture, and we had better do all in our power to preserve the business of presenting it where it belongs, in trained hands and in comfort. Soap opera, vaudeville and wrestling have their place in home television; dramatic, musical, outdoor motion pictures have theirs in the larger, better-equipped places of amusement.—L. F. ADAMS, Manager, Base Camp Theatre, International Bechtel, Inc., Ras el Misha' Ab, Saudi Arabia.

## Product Under Par

TO THE EDITOR:

People are complaining about poor pictures. They say that, as an over-all average, the product is way off par. We need better pictures to combat television here.—B. W. COLEMAN, Manager, Senator Theatre, Washington, D. C.

## 2 Hours Only

TO THE EDITOR:

A two-hour program is what most people want. Features of not more than 100 minutes with a news and cartoon and trailer make up 120 minutes and fit in to most first run schedules.—Toronto, Ont., Exhibitor.

## Price Problems

TO THE EDITOR:

Distributors will not recognize the film price problem facing small exhibitors like myself. Efforts seem to be in vain.—SABIE CONTI, Iselin Theatre, Iselin, N. J.

## Want Young Blood

TO THE EDITOR:

It is my belief that the movies need new production heads, better writers, new stories, new directors. Old heads should retire and put young blood in studios.

Newsreels are dying, having grown stale in the last two years.

We need plenty of good two-reel comedies. The public demands them.

In the South our Technicolor productions need the insertion of good Negro names to help draw Negro patronage in our balconies. Colored motion pictures do not draw Negro patronage. We need less reissues, these having damaged patronage over a period of time.—SHEP BRINKLEY, Plymouth Theatre, Plymouth, N. C.

## Too Skinny

TO THE EDITOR:

Why all the skinny, scrawny looking women stars? They get thinner every day. They are driving men away from the box office.

Let's have fewer murder pictures. Musicals and comedy features are demanded by the public. Also retire a few so-called stars who are poison at the box office. Also ease up on big Westerns. They have had their cycle.—HARRY E. BROWNE, Manager, State Theatre, Marysville, Calif.

## Better Pictures

TO THE EDITOR:

Better pictures! Better Pictures!—That's the need. Less bobby-soxer variety. More make-you-think type. Film companies need to punish the out-of-line stars. It hurts the studio, it hurts us—the exhibitors.

Good pictures always go. Spencer Tracy, Clark Gable, Joan Crawford, Betty Grable are not finished. Give them stories to fit them, as in so many times in the past. They'll bring 'em in.—BILL SPICER, Drive-In Movies, Ft. Smith and Russellville, Ark.

## Story's the Thing

TO THE EDITOR:

A good actress or actor will make a good story better, but a poor story can make everything smell. If a musical is to have a story, make it good or leave it out altogether. We've always done well with well-written comedy. Even kids like a story.—WILLIAM CORNWELL, Roys Theatre, Blairstown, N. J.



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## People in The News

**BILLY WILDER** has been signed to a new producer-director-writer contract by Paramount Pictures. The new contract provides for two more pictures to be made upon the completion of Mr. Wilder's present agreement.

**J. E. FONTAINE**, former Selznick Releasing Organization district manager in Cleveland, has joined Lippert Productions as branch manager, replacing **JUSTIN SPIEGLE**.

**W. A. JOHNSON** has been appointed acting branch manager of the Monogram exchange in Des Moines while **GEORGE TAIFF** is taking a leave of absence due to ill health. Mr. Johnson has been a Monogram salesman in the Des Moines territory for the past six years and prior to that was a Columbia salesman in the territory.

**ED WILLIAMSON**, branch manager of Warner Brothers in Memphis and chief barker of the Memphis Variety Club, has been transferred by his company to Dallas, where he will be branch manager. **VERNON ADAMS**, Dallas branch manager, will succeed Mr. Williamson in the Memphis position.

**BICKNELL LOCKHART** has resigned as vice-president and general manager of RKO Radio studios. Mr. Lockhart's resignation comes upon completion of the assignment he assumed July 26, 1948, shortly after **HOWARD HUGHES** acquired control of the company.

**MAX CONNETT**, owner of a circuit of theatres in Mississippi and interested in driveways in three towns in Louisiana, has opened a booking-buying office in New Orleans. **SAMMY WRIGHT** resigned as a salesman for MGM to assume local management duties for Mr. Connett.

**JOSEPH LERNER**, Laurel Films production vice-president, executive producer and founder of the firm, has resigned his position and sold his stock ownership. **JOHN W. ARENT**, former production supervisor, will assume Mr. Lerner's position and acquire his stock.

**Mr. and Mrs. ERIC JOHNSTON** have announced the marriage of their daughter, **HARRIET BALLINGER** to **WILLIAM CARLIN FIX**. The wedding will take place September 9 in Spokane, Washington.

**SAMUEL SCHNEIDER**, Warner Brothers vice-president, has sailed aboard the *Queen Elizabeth* for London and Paris to discuss company plans. Mrs. Schneider has accompanied him on the month-long trip.

**GUTHRIE F. CROWE**, president of the Kentucky Association of Theatre Owners, has been named by General Lucius D. Clay to head the Crusade for Freedom in Kentucky.

**HAROLD SUGARMAN** has been appointed to the executive sales staff of Universal-International's continental supervisor, **HARRY NOVAK**. He recently left for Paris.

**ROBERT GOODFRIED**, coast advertising-publicity director for Eagle Lion the past two years, has resigned to join Sherrill Corwin's Metropolitan Theatre Circuit in the same capacity. Mr. Goodfried succeeds **EDWARD FISHER**, who will now join the Republic studio publicity department.

**VINCENT R. McFAUL**, general manager of Shea Theatres, Buffalo, N. Y., has offered "all out assistance" to **THOMAS W. RYAN**, director of New York State Division of Safety, on the role film theatres can play in the new national defense setup.

**ALFRED CROWN**, general sales manager for Samuel Goldwyn Productions, will leave New York for Europe next week by plane.

**DENNIS DUKE** has resigned as Columbia office manager in Memphis, Tenn., to assume a similar post with Eagle Lion Classics there.

**SOL LESSER** Wednesday announced the formation of Principal Pictures International, to market in this country annually 15 to 18 outstanding foreign pictures. Heading the company on the coast will be **MR. LESSER**, **JULIAN LESSER** and **MORRIS PFAIZLER**. In New York will be **IRVING LESSER** and **SEYMOUR POE**.

**HERMAN LANDWEHR**, house manager for the Capitol theatre in New York, retired this week after 31 years in that post. He started as chief doorman August 10, 1919, and six months later was named house manager.

**JOSE FERRER**, stage and screen actor, has started a lecture tour promotional campaign during which he will visit 12 cities in behalf of the new picture "Cyrano De Bergerac," a Kramer film for U. A.

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# This week in pictures



By the Herald

INTRODUCING RKO Radio's new producing team — to make 12 pictures per year for the next five years, with a \$50,000,000 capitalization—to the trade press in New York. The affair, at the 21 Club, New York, permitted Norman Krasna and Jerry Wald to outline their objectives for entertainment of the masses. See page 17. Above, in array, Gordon Youngman, RKO vice-president; Mr. Krasna; Ned E. Depinet, RKO president; and Mr. Wald. The pair during the week and over the luncheon table met the company's sales staffs, fan magazine writers, and circuit heads.



PRIZES, in cash, went the other day to RKO circuit managers and assistants who won Warners' "Caged" and "Colt .45" contests. In the scene above, William Howard, circuit assistant general manager, groups the winners in his New York office. Around him are Joseph Marchetti, Albert Murray, Raymond Hodgdon, Mrs. Sarah Holmes, Jerome Baker, Edward Force, Mrs. Rosemary Sunday, Ray Connor, Joseph Fellman, Phillip Nemirow, and Melvin Rheinfeld. First prize winner was Mr. Baker, of the RKO Coliseum. Second prizes went to Mr. Connor, Mr. Force, Mr. Nemirow, and Mr. Hodgdon.



CELEBRATION, at the Paramount studio, as Gloria Swanson returned after 20,000 miles of speaking and personal appearances to boost "Sunset Boulevard" in which she stars. With her are co-star William Holden, and Norman Siegel, right, studio advertising-publicity director. Miss Swanson was appointed an "honorary" publicity staff member.



SIGNING the "Jimmy Day" proclamation, to benefit New England Variety's children's cancer research: the signer is Rhode Island Governor John O. Pastore; the spectator is exhibitor and "Jimmy" Fund co-chairman Meyer Stanzler.



By the Herald

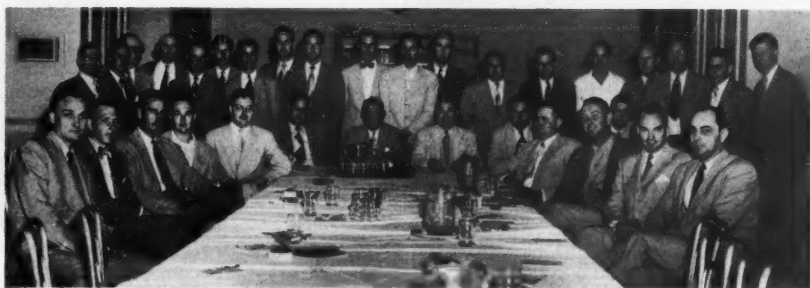
JACK M. WARNER, son of Jack L. Warner, executive producer at Warner Brothers, and for some years a co-producer, is now a full producer, and on Tuesday met trade writers at luncheon in New York. His first picture, which 20th-Fox is releasing, is "The Man Who Cheated Himself," starring Lee J. Cobb and Jane Wyatt, produced in 18 days at under \$500,000. Mr. Warner views the independent field from the standpoint of interesting story material, plus economic production. Above, with David Golding, 20th-Fox publicity manager, and Maurice Kann, Quigley Publications vice-president.

MISS ICED TEA FOR TWO and Miss Hot Tea For Two, right. They are touring eastern cities. The picture they are publicizing, as hostesses at "tea parties" is, you've guessed now, Warner's "Tea for Two." The girls, who appear in it, are Ann Zika and Camille Williams.



VISITOR AND HOST. Jack Matlack, left, was host the other day at a press luncheon in Portland, Ore., to George Hickey, MGM Western sales manager. Mr. Matlack is executive of the J. J. Parker circuit. Mr. Hickey outlined coming MGM product.

NATALIO BRUSKI, Argentine publisher and *Motion Picture Herald* Buenos Aires representative, is in this country buying film and equipment.



By the Herald

MEETING of the managers of the Consolidated Theatres circuit, Charlotte, N. C. Seated are managers Luther Smith, Roy Gibson, Kermit Clark, Alex White, Jack White; Paul Young, home office auditor; Frank Beddingfield, vice-president and general manager; Francis White, secretary and treasurer; Luther Fitzgerald, district manager; Tom Chisholm, head booker; and managers Ben Allen, Nick Warren, Philip Nance, and Willard Croom. Standing are Thomas Fletcher, Ed Pettett, Walter Griffith, T. A. Little, J. K. Moretz, Mack Weeks, Paul Sapoch, Thomas Prophet, Ernest Sewell, Bill Mahala, Shan Suber, John Cashion, C. B. Edwards, Robert Fogleman, J. W. Carroll, Jr., Pete Staton, V. L. Hill, J. E. Jones, Clyde Wooten.





YANKEE AND SOUTHERNER ride together against the Indians—Cornel Wilde and Joseph Cotten in a scene from "Two Flags West," which is set for a 400 theatre saturation October release throughout the south. Linda Darnell and Jeff Chandler also star.



THE AFTERMATH of the past decade is dramatically shown in "Farewell to Yesterday," Twentieth Century-Fox's feature length picturization of history in the making, to be released in September.



"TREMENDOUS!" said the New York Herald Tribune about Darryl F. Zanuck's "No Way Out," which had a record-breaking opening at New York's Rivoli theatre. Above, Linda Darnell, Stephen McNally and Sidney Poitier in a scene from the Joseph L. Mankiewicz-directed production, which also stars Richard Widmark.

BAFFLED are Burt Lancaster and Millard Mitchell, right, of the U. S. Treasury Department in "Mister 880," a riotous comedy based on the actual case of an "honest" counterfeiter who stuck to one dollar bills. Dorothy McGuire also stars.



AUTHENTIC ACTION, right, is the keynote of Twentieth Century-Fox's "American Guerrilla in the Philippines," filmed on location in the Philippines with Micheline Puelle and Tyrone Power in the leading roles.

(Advertisement)



# BIGGER GROSSES, LONGER RUNS HOLD PROMISE

## Broadway Houses Showing Marked Increase, with Other Areas Stronger

by CHARLES J. LAZARUS

The silver lining has started to peek through that cloud which has been darkening the skies for exhibitors.

On the basis of reports coming in from key situations and grass roots territories, there has been a definite perking up of box office grosses throughout the country. However, what is perhaps the most interesting phase of the improved business conditions is the way the increased grosses have been reflected in terms of long runs at the big Broadway houses in New York.

## Extended Engagement Seemed Something Out of Past

It's no secret, of course, that at the beginning of this year and the immediate months that followed the Broadway theatres did not have much hope that any picture would be able to stay longer than two weeks. Even with stage shows and personal appearances of important name performers, the extended engagement was something the manager prayed for but infrequently experienced.

But things have changed now, and for the better. Within a period of the last few months, the long runs have returned to the first run houses of mid-Manhattan, although not yet quite on the scale that was experienced in the lush and booming war years.

Evidence of the new long run trend in New York is "Destination Moon," the Eagle Lion Classics release which stayed six weeks at the Criterion; MGM's "Annie Get Your Gun" which played 12 weeks at Loew's State; "Father of the Bride," an MGM film, six weeks at the Radio City Music Hall; Warner Brothers' "The Flame and the Arrow," four weeks at the Strand; all topped by "The Third Man" which ran 26 weeks at the Victoria. In addition, of course there are such long established hits as "The Red Shoes" which is nearing the two-year mark at the Bijou; "Kind Hearts and Coronets" in its 11th week at the 60th Street Trans-Lux, and "The Winslow Boy" in its 12th week at the Sutton.

## Reissues Also Holding For Long Periods

Reissues, too, have shown remarkable long-run strength, as is evidenced by the coupling of two MGM hits of other years—"A Day at the Races" with the Marx Brothers and "Mutiny on the Bounty"—which played six weeks at the Globe; and "All Quiet on the Western Front" which has passed its fourth week at the Park Avenue and at this point appears to be heading for a nice, healthy engagement.

Last week, a flood of new product in-



A. W. Schwalberg, left, Paramount sales chief, discusses business with Russell Downing of the Music Hall.

undated the important New York theatres and on the basis of reports gathered thus far, it appears that the improved health at the box office will again be reflected by extended engagements. Paramount's "Sunset Boulevard" "opened to the biggest non-holiday business in the history of the theatre," according to Russell V. Downing, executive director of the Music Hall. The gross for the initial week rang up a terrific \$165,000 and it is anticipated that the picture will stay at least six weeks.

The story at the Roxy was no different. This week, A. J. Balaban, executive director, reported that the combination of "Stella" and the Milton Berle personal appearance on the stage "brought in the biggest non-holiday business in more than a year, grossing \$65,000 for Friday, Saturday and Sunday." He estimated that the gross for the first week would hit \$120,000.

## Musicals Show Unusual Strength on Broadway

According to Sam Perlman, manager of Loew's State, MGM's "Three Little Words" followed "Annie Get Your Gun" with excellent opening week business and a healthy run is expected in this case too. Another arrival which did well was RKO's "Treasure Island" at the Mayfair.

At the moment, the James Cagney starring vehicle, "Kiss Tomorrow Goodbye," plus the stage show with Billy Vine, is in its third week at the Strand, still doing profitable business, and appearing to head into a fourth week, and Samuel Goldwyn's "Our Very Own" is completing its fourth week at the Victoria.

Exhibition and distribution executives, well-versed in the special conditions governing the operations of the Broadway first run theatres, may differ individually as to the reason for this perceptible improvement in business, but most are agreed on one point:

It's the attraction that counts. Which is another way of saying, the better the picture, the better the business. There has, furthermore, been little dispute that in recent months the product, broadly speaking, has been more acceptable to the public than in the previous months.

## Schwartz Sees Upturn More Than a Mere Accident

The interesting thing about the improved conditions, Sol A. Schwartz, head of RKO Theatres, said last week, was that a few months ago even the so-called big features weren't doing as well as comparative product is doing today. For this reason, it is safe to assume that the upswing in business is more than a mere accident. Mr. Schwartz places credit for the revitalized box office on the product coming from all the companies and on a "predominance of good pictures, and more are coming up."

Mr. Downing said that some 800,000 persons saw "Father of the Bride," which "could have stayed longer but had to be taken out because of contractual commitments." He was of the opinion that although a considerable portion of the business comes from persons who come to see the "package"—stage show, theatre and picture—there is no doubt that a strong picture will make the difference between indifferent and excellent business. The Music Hall also has a list of important product set to follow its current bill, including Warners' "The Glass Menagerie," and MGM's "The Miniver Story" and "King Solomon's Mines." "Business is good if you have something the public wants," Mr. Downing said.

The matter of having to pull a picture doing well because of previous commitments is another factor which, in certain instances, has kept a film from enjoying an extended engagement. A good example of this was "My Friend Irma Goes West" which played two weeks to excellent business at the Paramount but had to bow out because the booking was set for "The Furies" to run prior to "Fancy Pants" with Bob Hope, which will play Labor Day week.

## Credit More Extensive Use of Exploitation

One factor which is generally agreed upon as having much to do with the improved box office is the emphasis which has been placed in recent months on promotion and exploitation on both national and local levels. "Sunset Boulevard" is a good example of this, having been promoted continuously for months and highlighted by Gloria Swanson's personal appearance tour. It is too early yet, the executives claim, to know whether the new war crisis has had anything to do with the better conditions, but there have been signs of a general increase in retail buying nationally.

## MYERS URGES "MODERATE" PRICE RISE WHERE NEEDED

A "moderate" increase in admission prices was proposed Tuesday by Abram F. Myers, general counsel of Allied States Association. Mr. Myers, in a bulletin to members of the exhibitor organization, stated that exhibitors whose revenue is at a dangerously low point could and should resort to the increases. He explained that with commodity prices rising in so many other fields since the outbreak of the Korean war the public has become inured to the increases. For this reason, he said, "this is a favorable time for exhibitors who feel they must do so to advance their admission scales."

Mr. Myers said that for the past 10 years, costs have steadily risen. For three years now there has been a box office recession. The theatre operators for a while hoped that they would be able to escape this squeeze by the possible elimination or reduction of the admission tax. When the outbreak of the hostilities in Korea precluded such action, the exhibitor's burden was to become even heavier with the likely increase of income taxes. The only way out, said

Mr. Myers, is for some increase in admissions.

He warned, however, against the "grave danger" of making prices too high. But, he said, "there have been no increases for a long time; the exhibitors have demonstrated they are not profiteers, and moderate increases at this time should be accepted by the public. It is in the public interest that the theatres remain open, and if that can be assured by a moderate price hike, then by all means let it be done."

He admitted that the price increases, no matter how small, might cut attendance but the exhibitor had no choice but to make the experiment.

"They cannot continue indefinitely under present conditions, and opportunities to reduce operating costs are limited and the process slow. Harsh as it may sound, we are again entering upon a war economy, with attendant inflation. The prices of virtually all commodities have increased since the war broke out, and for the time being the public is inured to price rises," he said.

## Groups Ask Rental Cuts

Cries from exhibitors for lower rental terms were heard last week from two sections of the country.

In Des Moines, Leo F. Wolcott, board chairman of the Allied Independent Theatre Owners of Iowa-Nebraska, told an organization meeting that distributors must bring down their rentals to five per cent of the gross if some small town theatres in the badly-distressed areas are to remain open.

Mr. Wolcott also claimed that the distributors were "gouging" theatre owners with unfair allocation of pictures. He warned that the Allied unit would set up its own board to allocate films if the distributors did not take immediate steps to correct what he described as abuses. The meeting also voted not to buy any films on percentage.

The second protest came from the directors of Allied Rocky Mountain Independent Theatres meeting in Denver, who demanded of the film companies that film prices be "realistically" reduced. The organization also spoke out against the policy of putting certain films in a higher price bracket.

It was claimed that lower prices are in order because of lower production costs; more money being received from foreign countries, and increased revenue from drive-ins. A demand was also made for more frequent visits from company salesmen and managers. The next directors meeting is scheduled to be held November 15 in Denver.

## Chicago Censor Board Bans "No Way Out"

"No Way Out," Twentieth Century-Fox film on racial discrimination, this week was refused a permit to run in Chicago by the censor board. Capt. Harry Fulmer, head of the board, said the ban was invoked "because the film does not show a true picturization of the white-colored situation" there.

"Showing of the film," he said, "would tend to create unrest among the colored people. The film has been entirely too overdrawn from what exists here. The racial situation in Chicago has reached a stage of quietus, and were it to appear it would merely arouse certain colored protagonists." He cited as objectionable the fact that the film offered no solution to the problem.

The ban will be fought in the Chicago courts, the company said Wednesday.

## German Reds Hold Two Warner-Pathe Newsmen

The Berlin unit of the Soviet Control Commission admitted Tuesday that two missing Germans, employed by Warner-Pathe News are in jail in East Germany. After leaving official U. S. inquiries unanswered for over a month, Col A. N. Pirogov, Soviet liaison officer, informed the U. N. High Commission that the men were being held "for engaging in illegal activities on the territory of the German Democratic Republic." Heinz Tochtermann and Siegfried Rogge were hired by the regular Pathe cameramen, William K. McClure, to cover his Berlin assignment while he was on vacation.

## Directors to Ask Anti-Red Oath of All

Notification of the Screen Directors Guild decision to include non-Communist affidavits as an integral part of all applications for membership has been mailed to all members. The board, all of whose members have already signed the loyalty oaths, expect the complete membership to comply with the new provisions.

This is the first such action taken by any Hollywood labor group or talent guild. Albert S. Rogell, SDG vice-president, issuing the announcement, said, "We, as representatives of one of the world's greatest industries, must make our position known to America and to the world on behalf of this industry. We sincerely hope that all guilds, unions and other motion picture organizations and affiliates will follow our move."

Although the move will force all new applicants to sign the oath, current membership will sign only if it sees fit to do so. Signing up the rank and file is seen as a fairly difficult task, but no opposition to the board's decision has been met as yet.

These affidavits for prospective members are now tantamount to a condition of employment, as the guild holds a union subcontract with the film producers.

## Meiselman Trust Suit Seeks New Damages

The H. B. Meiselman anti-trust suit against seven major distributors has been amended to cut down the original damages sought on behalf of his Centre theatre at Charlotte, N. C., but adding a new complaint for which additional damages and injunctive relief are sought.

Mr. Meiselman's original suit was against all the majors except Loew's and the Wilby-Kincey circuit. He charged an alleged conspiracy to deprive his theatres of first run product and claimed \$750,000 in treble damages plus injunctive relief, which was denied. The case is now back in the District Court.

In the amended complaint, the damage claim has been reduced to \$225,000 in treble damages. The new charge, however, accuses the seven distributors of engaging in a similar attempt to keep first run films from his Manor theatre at Wilmington, N. C. He is seeking additional treble damages totalling \$375,000 plus injunctive relief. Added as defendants are United Paramount Theatres, Wilmington Theatres, Inc., and the Wilby-Kincey Service Corp.

## Warners Votes Dividend

A dividend of 25 cents a share has been declared on the common stock of Warner Brothers Pictures, Inc., payable September 25, 1950, to stockholders of record August 28.

EVERYBODY'S SAYING:

# "Fancy Pants

is better than 'The Paleface'!"

They've Got  
You Covered, Bob—With  
**RAVES!**

"Should click as solidly  
as 'The Paleface'."

—Variety

"A hypo to theatres—  
to ensure a big jump in  
receipts."

—Showmen's Trade Review

"Everybody in the busi-  
ness should be happy  
with 'Fancy Pants'!"

—M. P. Herald

"Gosh-dangdest roundup  
of gags ever staged  
ag'in sagebrush back-  
ground!"

—Boxoffice

"All Hope—and he has  
a field day."

—The Exhibitor

"All stops pulled out in  
... one of delights of  
the season."

—Film Daily

"A jubilant laugh riot."

—Hollywood Reporter

"Technicolor handsome  
frame to merry shenani-  
gans!"

—M. P. Daily

starring

BOB

HOPE

and

LUCILLE

BALL

Color by

TECHNICOLOR

with

BRUCE CABOT

JACK KIRKWOOD

Produced by

Robert L. Welch

Directed by

George Marshall

Screenplay by Edmund

Hartmann and Robert

O'Brien—Based on a Story

by Harry Leon Wilson

And Bob Sings Today's  
Top Tune, "Home Cookin'"

—the successor to "Cottons  
and Bows!"

Hurry! Get  
Your Date To  
Play It During  
aramount  
Week—  
Sept. 3-9



# EXHIBITORS TO BACK COMPO

## *Groups Pledge Aid in War Liaison Effort, Allied in Letter to Steelman*

The Council of Motion Picture Organizations this week moved ahead to implement its over-all program as steps were taken by the organization and various component groups to solidify the relationship with the Government in the present emergency.

According to Arthur L. Mayer, COMPO's executive vice-president, three regional exhibitor groups have pledged "fullest cooperation with COMPO in its war liaison activities." In another move, Truman T. Rembusch, Allied States president, notified the White House that his organization of some 7,000 exhibitors was reaffirming its decision to cooperate fully—through COMPO—with the Government during the crisis.

### **Exhibitors Pledge Aid**

Last week, Ned E. Depinet, COMPO president, received wires from Earl J. Hudson, president of United Detroit Theatres, and J. B. Harvey, president of the Theatre Owners of North and South Carolina, stating that 500 exhibitors in Michigan and others in the Carolina states had already organized themselves in preparation of carrying out the war effort through COMPO. Mr. Harvey reported that H. D. Hearn of Charlotte had been appointed local chairman of the regional War Activities Committee.

In Virginia, the Motion Picture Theatre Association, through W. F. Crockett, president, affirmed its cooperation with COMPO and said that a State War Activities Committee would be set up within the next few weeks to work with COMPO.

In a letter to John R. Steelman, presidential aide, Mr. Rembusch referred to a wire of July 21, affirming Allied's support, and added, "I am happy to report to you that the Council of Motion Picture Organizations has been formally organized and represents the entire motion picture industry. Ned E. Depinet is president. Arthur Mayer is executive vice-president. Allied States Association of Motion Picture Exhibitors renews the pledge . . . of full cooperation with the Government of the United States through the newly-organized Council of Motion Picture Organizations."

### **Cooperation by Loew's**

Another group, this time a company, which took immediate action on behalf of COMPO was Loew's, Inc. In a letter to Mr. Mayer, Joseph Vogel, vice-president, hailed the former's appointment, promised complete cooperation of the company, and included a copy of a letter that was being sent to company managers and division managers. The letter informed the field personnel that "Loew's as a company policy is heartily in favor of the objectives of

## COMPO OFFICES IN PARAMOUNT BUILDING

The Council of Motion Picture Organizations will have its own permanent offices on the 21st floor of the Paramount Building, at 43rd Street and Broadway in New York, it was learned this week. The permanent staff will move into the new offices within a short time, as soon as painting and furnishing is completed. Arthur L. Mayer, executive vice-president, said this week that there had been no executive assistant to himself appointed yet, although negotiations are continuing with several persons.

COMPO." The communication also detailed the plans for financing which, it was stated, would probably go into effect September 1.

Meanwhile, action was speeded to establish the COMPO organization in permanent quarters and to line up a working staff. For this purpose a special committee of COMPO's executive board has been appointed to assist Mr. Mayer on matters relating to organization and personnel. Max A. Cohen is chairman of the committee which includes Robert Coyne and Oscar Doob.

Closing—for the time being—a significant chapter in COMPO's brief history last week, was a report from COMPO's taxation committee headed by Abram F. Myers. The committee said that it had sent "thank you" letters to Congressmen and Senators who had supported the industry's attempt for an admissions tax reduction or elimination and added that it was gratified by the unsolicited replies from legislators. The end of the campaign to kill or reduce the tax was caused by the Korean conflict. Senator Wiley of Wisconsin inserted the committee's letter in the *Congressional Record* and Senator Wherry of Nebraska, minority leader, also commended the committee for its "realistic and fair recognition of the tax problem."

Allied's participation in COMPO will probably be extended at the next board meeting, Mr. Myers predicted in Washington Tuesday. He said the recent controversy involving COMPO was "a tempest in a teapot, and when the vapors cleared away COMPO emerged unscathed and unchanged."

Mr. Myers also said that the unanimous consent-rule written into the organization's by-laws was obviously a wise step "in view of the diverse interests involved, and its workability has been demonstrated by the fact that no single faction can flout organized industry opinion by exercising its veto capriciously." In its present form, he said, COMPO is as satisfactory a vehicle for co-

operation in public relations as could be hoped for.

The committee said "the voluminous records of the tax committee have been packed for shipment to COMPO, as soon as it has established headquarters, and summaries of the records have been prepared. It is believed that those records will be of inestimable help in future tax campaigns."

And, in a move which gave temporary finality, as it were, to the tax campaign, Mr. Myers last week forwarded to Mr. Depinet his resignation as chairman of the Committee on Taxation and Legislation.

## *Autonomy To Theatres By Warner*

On the anti-trust front this week the Warner circuit was vesting more power in buyers and bookers locally. That the company was attempting to carry out the provisions of the U. S. Statutory Court became more evident with the disclosure that Albany, N. Y., has been added as one of the situations where the company had given its theatres the authority to buy and book pictures without home office approval.

Similar moves have been taking place in other parts of the country. The court's order, which requires theatre-by-theatre licensing with the resultant competitive bidding, has made it difficult for the home office to do the buying. Other circuits like United Paramount and National Theatres have been handing over this autonomy to their local areas, and Loew's and RKO have also done this in some cases.

Meanwhile, the Justice Department has consented to extending the deadline for dissolving Warner's partnership in the 15-theatre Atlantic Theatres circuit in New Jersey to July 1, 1953. The dissolution deadline of some months ago has been postponed several times because of the partnership's complex corporate setup. Some of the leases expire in July, 1953, which would simplify the partnership breakup.

Twentieth Century-Fox, during this time, except for one small situation, has fulfilled its obligations in the matter of theatre dissolutions as required by the U. S. Supreme Court ruling of 1948. Last week, National Theatres, the 20th-Fox subsidiary, acquired 16 theatres from Golden State-T. and D. Enterprises, headed by Michael Naify, in exchange for National's 26 per cent stock in the circuit.

The trust case itself was now at the point where Warner's was awaiting a ruling from the Treasury Department on the stock transfer features of its proposed settlement.

Tuesday 20th-Fox reopened efforts to work out with the Justice Department a consent decree settlement. Charles Skouras, president of National Theatres, and attorneys Fred Pride and John Bertero met in Washington with Assistant Attorney General Herbert A. Bergson and other officials.



# Incentive Is Wald, Krasna Formula

Incentive for the creators of a motion picture will improve quality, give greater results at the box office, and help the producer reduce negative costs, Jerry Wald and Norman Krasna, partners in the new production company affiliated with RKO, told the trade press at an introductory luncheon at New York's 21 Club Monday. The producing team, which will invigorate RKO Radio Pictures to the extent of 12 pictures per year for the next five years, with a bank backing of \$50,000,000, said they will follow the policy outlined by using writers, directors and actors on a profit sharing basis.

They also gave in outline their feeling that original stories, careful planning, "cost control," and special publicity units to supplement those of RKO, the releasing company, will aid their future productions. They also disclosed that their first pictures will be as follows:

"Stars and Stripes," "Size 12," "Behave Yourself," "Easy Going," "Country Club," "The Strong Arm," "Call Out the Marines," "Mother Knows Best" and "The Harder They Fall." All except the latter are originals of Mr. Wald and Mr. Krasna.

Original stories, which will provide the material for most of their picture, will be developed in newspaper fashion, they said. Their story department will function like a news desk. Feature reporters will work on stories, developing color and the facts. The aim will be "excitement" in stories, new personalities, and new standards of entertainment, they declared.

They added: "The market for films is still there. It has been surfeited with indifferent product and listless marketing."

## Christians and Jews Cite "Stars in My Crown"

The National Conference of Christians and Jews has selected "Stars in My Crown," an MGM production, for citation of merit. Dr. William Linsay Young, vice-president of the National Council, formally presented the award to William H. Wright, producer. This marks the third citation the film has received in the past two weeks. The other awards were made by *Parents Magazine* and the California Federation of Women's Clubs. The award cited Mr. Wright for his outstanding service in using the motion picture medium for the furtherance of better human relations."

## File Percentage Suits

Universal, 20th Century-Fox, Loew's and Paramount have filed separate suits against Ellis Blumenthal and B & B Theatres, Inc., in the U. S. District Court for the Western District of North Carolina. The complaints concern reports on the playing of percentage pictures.

## HARRY ARTHUR INSISTS:

# MUST GIVE PATRONS WHAT THEY WANT

An urgent plea for the "immediate" abandonment of producing so-called message and art pictures and a "reconversion to previous entertainment standards" was voiced last week by Harry C. Arthur, Jr., president of the Fanchon and Marco circuits, St. Louis. In a letter sent to the heads of all major studios, independent producers and distribution executives, Mr. Arthur deplored what he described as an "aura of sophistication and art, which our patrons—by their non-attendance—indicate strongly they do not want."

Mr. Arthur said the increase in the number of productions which, instead of being pure entertainment, are a series of "treatises in psychiatry, realism, sadism, brutality, viciousness, propaganda, disease and death" has been instrumental in keeping millions of persons away from the theatres.

## "Let Customers Down"

"The simple fact is," said Mr. Arthur, "we in the film industry—all of us—have let our customers down." He added that some 30,000,000 of the 80,000,000 weekly audience "have seen fit to refuse this 'entertainment'—simply because it was not what they wanted, and which, therefore, they would not pay to see."

Mr. Arthur continued: "They went in for amusement and saw paranoia. They paid for diversion and were 'treated' to a dose of psychiatry or propaganda. Instead of entertainment, we gave them a film about inter-racial problems, or tolerance, or about a heroine dying of some disease. . . ."

"How long can we survive if we adopt a policy wherein the kind of entertainment he (the customer) wants, is shoved aside and sophistication and art are substituted? How long can a store thrive, if it doesn't offer the merchandise the customers want? How long can a restaurant stay open when its food fails to satisfy its customers? Does a store—or a restaurant—or a theatre—ever rise above its customers—to the point that it can successfully dictate the kind of merchandise—or food—or entertainment—the patrons should have for their own good?"

## Sees Recovery Hope

Mr. Arthur pointed out that despite box office conditions which he alleged were brought about by the replacing of "entertainment" pictures with mind and message pictures, "there is still great hope for our recovery." He cited the following films as good examples of what the public want in the way of screen merchandise: "Annie Get Your Gun," "Battleground," "Broken Arrow," "Jolson Sings Again," "Samson and Delilah," "Father of the Bride," "Cheaper by the Dozen," "The Flame and the Arrow," "Sands of Iwo Jima," "Francis," "Ma and Pa Kettle," "Cinderella,"

"Treasure Island," "Winchester '73," "My Friend Irma" and "Fancy Pants." These top quality entertainments happily illustrate that all is not lost and that our industry is still very much alive and kicking. But these productions, sadly, are now in the minority. Were it not so, we should not now be wondering where our former grosses had wandered."

He admitted that television, the Federal tax, too-high admission prices may have had some effect on grosses but, he added, "these theories suggest a handy reason."

## Cites Foreign Influence

Where should the blame for "how we strayed from proven methods" be placed, he was not quite certain yet; but this he knew: "An influx of foreign pictures came along, some of which appealed to the so-called intelligentsia, inducing many American producers to emulate the efforts of foreign producers—despite the fact that in the free film markets of the world, 75 to 90 per cent of the films shown were American—indicating that people in foreign lands, too, overwhelmingly preferred American-type entertainment. Nevertheless, these producers aspired to imitate foreign efforts, and as each foreign 'epic' came along and met with an accolade of superlatives from haute monde critics and sophisticates, their artistic ambitions were spurred onward."

Mr. Arthur also made a plea for a realistic appraisal of which of the stars—particularly those who have been around for years—were still box office draws. What was needed, he said, was the building up of new talent into stars. He urged a concentrated campaign in this direction.

## Twentieth Century-Fox Declares Dividends

Twentieth Century-Fox Film Corporation's board of directors has declared a quarterly cash dividend of \$1.12½ per share on the outstanding prior preferred stock, payable September 15, 1950, to the stockholders of record September 1. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred is payable September 29 to stockholders of record September 1. A 50-cent quarterly dividend on the common also is payable September 29.

## Paul Longo Injured

Paul Longo, owner of the Medford Drive-In theatre in Medford, Mass., was injured Monday when a gas explosion leveled the building housing the projection, administration and concession units. Mr. Longo was rushed to the hospital for treatment of burns. The local fire department chief, John J. E. Gorham, estimated the damage would exceed \$15,000.

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Trouble never came in a more desirable pack



The rare and racy adventures of a female savage in a jungle of intrigue!

BOOK THE INDUSTRY SHORT FOR DISABLED AMERICAN VETERANS — "ON STAGE EVERYBODY"

able package!

**MORE CUSTOMERS FOR YOU!**

...Sold through striking full-page ads in  
42,697,915 COPIES of national magazines!  
...TWO FULL-PAGE INSERTIONS  
each in LIFE, LOOK, COLLIER'S,  
SATURDAY EVENING POST ... Full  
pages in COSMOPOLITAN, RED-  
BOOK and fan magazines.

JOAN FONTAINE  
ROBERT RYAN · ZACHARY SCOTT

in

*"Born to be Bad"*

and JOAN LESLIE · MEL FERRER



Produced by ROBERT SPARKS · Directed by NICHOLAS RAY · Screenplay by EDITH SOMMER



# CABLE GROWTH KEY TO VIDEO

## *Bell System's Coaxial, Plus Relay Net, Promise Big September Development*

by FRED HIFT

With much of television's future tied to the uninterrupted growth of the Bell System's coaxial cable and radio relay networks, September should be a red-letter month in the medium's progress. The only thing that can and may stop its forward march is a worsening of the war situation with resultant controls and limitations.

On September 1, the new York-Chicago radio relay system starts operation, giving the telecasters additional channels for program transmission. On September 30, with many stations in the South, and others west of Chicago, linked to the growing network, 42 cities will be able to receive network television broadcasts. By the end of October, that figure should rise to 49 cities, which would include links with a number of transmitters not on the Bell System network.

### **See 107 Total Stations**

Also in September, it is expected that all but one of the stations for which the Federal Communications Commission had issued construction permits should be on the air, for a total of 107. The transmitter in Nashville, Tenn., should go on the air during that month, but it will be tied to the Bell network by private relay. A station in Jacksonville, Fla., has been denied its petition for taking over the last outstanding construction permit and it now has 20 days to appeal that decision.

The growth of the Bell System coaxial and radio relay network, used for a number of purposes other than the transmission of television broadcasts, is ahead of schedule. In January, 1949, there were 2,000 miles of network circuit, representing 3,500 channel miles. By the end of 1950 there should be 17,000 channel miles in operation, and by the end of 1951, when the coast-to-coast linkup should be completed, there will be 23,000 miles of network circuit.

The coast-to-coast link, awaited by the industry, will be mostly radio relay west of Chicago. On September 30, the network will reach Omaha. During 1951, it will expand to Denver and Salt Lake City and from there to San Francisco. The San Francisco-Los Angeles link, also of the radio relay type, should be in operation by September 15.

### **To Add Units to Network**

On September 30, the stations that will be added to the network are the following: in the south—Greensboro, Charlotte, Jacksonville, Atlanta and Birmingham. Also, there will be a triangular link connecting Dayton with Indianapolis and Louisville. West of



**THE television network routes now in service and planned by the Bell system, as shown on a map supplied by the Long Lines Information Department of the American Telephone and Telegraph Company. The solid lines represent the coaxial cable or radio relay links now functioning and the dotted lines are those planned for operation before the end of this year. Besides those shown the company is completing a single link on the west coast between Los Angeles and San Francisco.**

Chicago, Davenport, Minneapolis, Kansas City, Ames, Ia., and Omaha will join the circuit.

The current rates on the still limited network facilities run to \$35 an airline mile for eight consecutive hours for one month, plus \$6 for the audio circuit on each airline mile. Although most long-distance makes use of both the coaxial cable and radio relay, a spokesman for the Long Lines Department of the American Telephone and Telegraph Company explained this week that the rates remained constant in view of the fact that the AT&T was providing a service and that it was none of the business of its customers how the transmission was accomplished.

Receiver production has not lagged. As of July 1 more than 6,500,000 sets were installed and it is estimated that this figure should be 7,000,000 by September 1. Set producers have turned out an average of 390,000 units a month since last January, but there are indications that this phase of the television business will be hardest hit by the war emergency.

Although there is considerable talk in the industry over the possibilities of theatre television, the New York Telephone Company this week told the *HERALD* it was "premature" to speculate on rates for connecting a theatre with a station since large-screen television was still experimental. The spokesman stressed that eventually such rates and schedules would depend entirely on local conditions.

## **Admission Tax Shows 4% Drop**

General admission tax collections during the 1950 fiscal year, ending June 30, 1950, totaled \$371,244,019 compared to \$385,843,793 in the 1949 fiscal year, the Bureau of Internal Revenue reported Tuesday in Washington. This was a drop of \$14,599,773 or slightly less than four per cent.

The Bureau's report was not based on any new figures, since the month-by-month figures have been known for some time. It was, however, the first time the Bureau released its official total for the 12 months.

Bureau officials said the general admission figures included taxes on broker overcharges, leases and other similar items not usually included in the monthly totals, along with the taxes on admissions to theatres, concerts and sports events, but added that the amount involved in these other taxes was "strictly peanuts, and we could take them out without changing the totals by more than a few hundred thousand."

The figures do not include taxes on roof garden and cabaret bills. The roof garden and cabaret tax collections dropped even more sharply during the 1950 fiscal year, falling from \$48,856,669 in the 1949 fiscal year to \$41,453,393, a drop of \$7,403,275.

According to unofficial *MOTION PICTURE HERALD* figures, slightly over \$8,000,000 of the drop in the general admission tax collections came in the last half of 1949 while the other \$6,000,000 came in the first six months of this year.

Exhibitor groups have maintained that business is considerably worse than the general admission tax collection figures indicate. They claim that the figures do not take into account the increased number of theatres operating, the higher operating costs, or the fact that increased football or concert attendance might mask an even sharper drop in film-going.

## **SPG Votes to Seek MPIC Membership**

At its regular monthly meeting in Hollywood last week the Screen Publicists Guild voted to seek membership in the Motion Picture Industry Council. SPG's request to become the eleventh organization in MPIC came after a committee assigned to develop a broad public relations program—for internal and external benefit of the industry—had reported. Paul Groesse was installed as president of the MPIC in procedural succession to Roy Brewer, and B. B. Kahane was seated as vice-president, succeeding Mr. Groesse.

## **Cites Warner Film**

Senator Edward Martin of Pennsylvania has cited the Warner film, "Fifty Years Before Your Eyes," in the *Congressional Record*.



**EIGHT**  
~~**SEVEN**~~  
~~**SIX**~~  
~~**FIVE**~~

# A TALE OF ~~FOUR~~ CITIES...

*and more...and more to come!!!*

**MONTREAL—**

**Third smash  
holdover week!**

**WORCESTER, MASS.—**

**Biggest of any  
UA picture ever!**

**SPRINGFIELD—**

**2nd big \$ week!**

**NEW HAVEN—**

**Boxoffice biggest in months!**

**PITTSBURGH—**

**low results  
or extended  
paying time!**

**BALTIMORE—**

**Extra good!**

**LOS ANGELES—**

**Top returns!**

**PHILADELPHIA—**

**Bang-up  
grosses!**

**SUCCESS STORY IN DOLLARS!**



**"SO YOUNG,  
SO BAD"**

**starring PAUL HENREID**

with CATHERINE McLEOD • GRACE COPPIN

CECIL CLOVELLY and introducing ANNE FRANCIS

ROSITA MORENO • ANNE JACKSON • ENID PULVER

Produced by Edward J. Danziger and Harry Lee Danziger

Directed by Bernard Vorhaus • Story and Screenplay by Jean Rouverol  
and Bernard Vorhaus • Released thru United Artists

**an exploitation natural from UA**

# TESMA MEETING OPENS OCT. 8

## Full Equipment Range Is Planned for Display in Four-Day Session

Aiming to interest the theatre owner in new and better equipment, the Theatre Equipment and Supply Manufacturers' Association, Inc., has scheduled its annual trade show for October 8 at the Stevens Hotel in Chicago. Arrangements for the 1950 TESMA show, at which more equipment will be on display than at any previous convention, have been practically completed.

Roy Boomer, TESMA secretary, has announced that all equipment from playground apparatus for drive-in theatres to the most minute items for the conventional theatres will be on display.

### To Exhibit Theatre Video

Many manufacturers have waited for this four-day show to exhibit their new products. Included in the demonstration will be a new type of theatre television.

Business meetings will be held on October 10 and the annual Theatre Equipment Dealers Association banquet will be held that evening. An open meeting has been scheduled for October 9 at 1 P.M. in the Grand Ballroom.

"Because of present unsettled conditions in our country," Mr. Boomer said, "announcement of the speakers will not be made public until later so that whatever subjects are of the greatest importance at that time may be thoroughly discussed by those who know for the benefit of theatre owners, purchasing agents and theatre supply dealers."

### See Largest Show

Mrs. Ben Adler has been named chairman of the Ladies Entertainment Committee for the show, which officials call the largest since TESMA was founded in 1933.

The companies which have been assigned booths so far are as follows:

Projection Optics Co., Inc., Griggs Equipment Co., Autocrat, Inc., Century Projector Corp., International Projector Co., Radio Corp. of America, The Ballantyne Company, Wagner Sign Service, Inc., Ideal Seating Company, Neumade Products Corp., General Register Corp., J. E. Robin, Inc., Ahrens Manufacturing Co., DeVry Corporation, The Dawo Company, Mohawk Carpet Mills, Inc., J. E. McAuley Mfg. Co., Majestic Enterprises, Inc., Lawrence Metal Products, Inc., General Precision Laboratory, American Desk Mfg. Co.

Hertner Electric Co., Wally Koffee Co., Krispy Kist Korn Machine Co., Poblocki & Sons, Cole Products Corp., Hubert Mitchell Industries, Inc., Theatre Seat Service Co., Green Spot, Inc., Brenkert Light Projection Co., Fence Company of America, Theatre Specialties, Inc., Globe Ticket Company, Coinometer Corp., Mission Dry Corp., Raytone Screen Co., Miniature Train Co., Theatre Equipment Co. of America, Huff's Manufacturing Co., U. S. Air Conditioning Co., Inc., Eastman Kodak.

Industrial Sheet Metal Works, Universal Corporation, Kollmorgen Optical Corp., Thomas

L. Leedom Co., Imperial Electric Co., C. Creators & Co., Gold E Manufacturing Co., A. & M. Karagheusian, Inc., Heywood-Wakefield Co., B. F. Shearer Co., Motiograph, Inc., Hurley Screen Co., C. S. Ashcraft Mfg. Co., Da-Lite Screen Co., Inc., Bausch & Lomb Optical Co., Lorraine Carbons, Inc., Vallen, Inc., Garver Electric Co., Super Vend Sales Corp., Wenzel Projector Co., Nu-Screen Corp., Kroehler Mfg. Co., Edward H. Wolk Co., Irwin Seating Co., Superior Electric Co.

Gordos Corporation, Hewitt-Robins Co., Adler Silhouette Letter Co., Kneisley Electric Co., Atlas Products Co., Automatic Devices Co., National Products, Inc., Champion Moulding Mfg. Co., Continental Electric Co., Manley, Inc., LaVezzi Machine Works, International Seat Corp., Knoxville Scenic Studios, Inc., Oxford Electric Corp., American Seating Co., Genarco, Inc., Drive-In Theatre Mfg. Co., Inc., The Sponge Rubber Products Co., Frankel Associates, Inc., Tufford, Inc.

## Pay Tribute to Zanuck Film, "No Way Out"

Six leading public affairs organizations joined Wednesday at a luncheon at New York's Ritz-Carlton Hotel to honor Darryl F. Zanuck's new 20th Century-Fox film, "No Way Out." Dr. Harry D. Gideonse, president of Brooklyn College and the Wilkie Memorial Building called the production a "courageous and important film on racial prejudice."

The sponsoring groups are Freedom House, Anti-Defamation League and Metropolitan Council of B'nai B'rith, National Association for the Advancement of Colored People, Public Education Association, Citizens Planning and Housing Council, and the Common Council for American Unity.

Robert P. Patterson, president of Freedom House and former Secretary of War, made the award to Spyros P. Skouras, 20th-Fox president. Among the speakers was Oscar Ewing, Federal Security Administrator, who said, "We must clean up our own back yard. It is too bad that in our time in our country it takes courage for a motion picture company to produce an honest film on race relations."

## Republic Votes Dividends

Republic Pictures Corporation has declared a dividend of 50 cents per share on the preferred stock representing 25 cents regular and 25 cents on unpaid arrearages, payable October 1 to stockholders of record September 11. Since the first of the year Republic has liquidated the dividend arrearage of 75 cents on this stock.

## To Hold Film Clinic

Charles Niles, national director of Allied Independent Theatre Owners of Iowa & Nebraska has announced that a film clinic was to be held Thursday at the Castle Hotel, Omaha, Neb.

## DeMILLE TO BECOME SYNDICATED WRITER

Arrangements have been completed with General Features Corporation—a New York newspaper syndicate—which will make Cecil B. DeMille Hollywood's first director-columnist. A weekly feature, the column is scheduled to start publication in October in newspapers in this and foreign countries. The project, described as the first serious effort by the 69-year-old producer to set down his recollections of his 38 years in Hollywood, will be in a light, anecdotal vein. Occasionally he plans to comment on national matters. Mr. DeMille will be assisted by Phil Koury of the Paramount publicity department.

## Lazarus to Columbia

Paul Lazarus, Jr., former executive assistant to the president at United Artists, and one of the youngest of the industry's prominent executives, has been appointed Columbia Pictures' studio representative in New York, it was announced this week by Harry Cohn, president.

Mr. Lazarus flew to the coast with Nate Spingold, vice-president, where final negotiations for his appointment took place. Mr. Lazarus resigned his post at UA shortly after the new group of Paul V. McNutt-Frank L. McNamee took over the management of the company.

Mr. Lazarus joined the industry with the press book department of Warner Bros. in 1933. He handled various affiliated posts in this department and in 1941 added sales promotion to his other duties. He came to United Artists as director of advertising and publicity in 1943 and was subsequently appointed executive assistant to the president.

## Lipskin Named Assistant To McConville at Columbia

Lawrence H. Lipskin this week was appointed assistant to Joseph A. McConville, president of Columbia Pictures International Corporation. He will be in charge of publicity, advertising and exploitation, as well as other matters.

For the last five years Mr. Lipskin has been assistant to N. B. Spingold, vice-president of Columbia Pictures Corporation, and increasingly, his duties have involved worldwide activities of the company.

"The continuing growth of our business, Mr. McConville said, "has reached the point where Mr. Lipskin's broad experience will make a valuable contribution."

A former newspaper man, Mr. Lipskin has been with Columbia since 1937. The position held by him will not be filled.

MOTION PICTURE HERALD, AUGUST 26, 1950

# Rank Sells The Tatler, London Unit

The J. Arthur Rank Organization's 690-seater Tatler theatre in the West End of London on Charing Cross Road has been sold to Jacey Cinemas, Ltd., controlled by J. C. Cohen.

The theatre was one of the properties of the Gaumont-British Corporation but was brought under the unified control of Mr. Rank's Circuits Management Association when that body was incorporated in June, 1948.

Mr. Cohen owns a string of newsreel houses in several provincial centres including Birmingham, Bristol, Manchester, Liverpool and Brighton. Mr. Cohen proposes spending "many thousands of pounds" on adapting and improving the Tatler before reopening it as a newsreel house.

The Tatler made motion picture history in the pre-war period. It was there, on February 24, 1939, that Isadore Ostrer, then chairman of the G-B Corporation, gave the first demonstration of big-screen television in this country. Conditions attaching to B.B.C. diffusions forbade charging admission. But the show—it was a televised picture of a fight for a British championship—made a profound impression on the invited audience. A few months later Mr. Ostrer showed at the Tatler a televised picture of the Derby race on Epsom Downs. Shortly thereafter the television service was closed down in war's exigency.

Purchase price of the Tatler is understood to be £70,000. The sale is the latest step in the Odeon Group's realization of assets in an endeavor to correct the notoriously illiquid financial position of the Group; in other words to close the gap between assets and liabilities represented by the amount in excess of £16 million carried in the last year's balance sheet as "Bank Loans and Overdrafts (partly secured)."

Another sale recently concluded related to a house known as Sheepcote in Wooburn Green, Buckinghamshire. This originally was the property of Two Cities Films, ultimately acquired by the Rank Group. It was used by Filippo del Giudice as a country residence and included a magnificently equipped projection room. When Mr. del Giudice parted with Mr. Rank the latter handed the house over to him as a parting gift. Proceeds of the sale accordingly do not pass to Mr. Rank but to Mr. del Giudice's Pilgrim Pictures. Mr. del Giudice is now in Italy, with the Pilgrim concern, as it is understood, in considerable difficulties. The house was sold for £18,000, the contents for £15,500.

## Return to British Studio

Rex Harrison and Lilli Palmer have returned to a British studio, Five Ocean Film Company, Ltd., for the filming of "The Long Dark Hall," a screenplay by Nunnally Johnson.

## O'Brien Attacks Britain's Producers; Asks U.S. Help

Tom O'Brien, M.P., celebrated his 50th birthday and his many years' association with the National Association of Theatrical and Kine Employees by delivering another vehement blast at Britain's producers and asking for better understanding with the U. S.

Saying British production was killing itself with "its parochial and parish pump mentality instead of approaching its problems with a sense of internationality," he appealed for the creation of an International Film Council. Mr. O'Brien invited I.A.T.S.E.'s Richard F. Walsh and leaders of European unions to consider a meeting in London or Paris to enunciate a policy on the future of the world motion picture industry.

He pointed out that a properly constituted International Films Council, with Britain and America strongly represented, is the "only way out." Mr. O'Brien said, "While we partake in other advantages accruing to us from U. S. help, how stupid it would be of us to 'contract out' the film industry from the Anglo-American sphere."

## British Studio Jobs Up; Seen as Seasonal Effect

Figures published by the British Joint Production Advisory Committee—representing the Producers' Association and the three trade unions—show a slight increase in studio employment in the three months ended June 30 as compared with the first quarter. A total of 4,373 people were at work during the second quarter, an increase of 174. The general increase in production activity is regarded as a purely seasonal effect. Studio executives point out that location work will decrease with the end of the summer. Since official statistics were first prepared in December, 1948, employment has dropped from 7,739.

# British Pact Draft Text Not Ready

by PETER BURNUP  
in London

Contrary to statements widely made here, the draft text of the new Anglo-American film agreement is by no means finalized.

Fayette W. Allport and his advisors have made considerable headway in their own proposed draft, but a meeting between Mr. Allport and the Board of Trade's Sidney Golt revealed that the Government party had not made anything like the same progress. Considerable disparity also became obvious in regard to the bonus percentages to be paid to American companies.

Mr. Allport had hoped to fly to New York with the completed formula last Monday, but the plan was abandoned. Mr. Allport himself says discussions "have not been easy."

It is considered likely in responsible circles here that final agreement will not be reached on the formula until near October 1, the effective date of the agreement.

## British Pool Completes Exhibitor Collection Plan

Accountants for the British Film Production Pool, formed under the Fady entertainment tax plan, have completed their scheme for the collection of exhibitor levies. It is to be placed before a meeting of the four trade associations, with opposition to the Pool by exhibitors expected. The present plan provides that all administrative expenses to be paid out of the income of the Fund before distribution in order that the Cinematograph Exhibitors' Association and the Kinematograph Renters' Society do not become liable for charges by the Pool's administrator.

## CONVERSATION IN LONDON



A RECEPTION and a celebration. The reception, left, was for 20th-Fox's production chief, Darryl F. Zanuck, and was at the Claridge Hotel. Mr. Zanuck, at the right, is seen with Robert Clark, Associated British Picture Corporation executive producer. The celebration, right, was for Tom O'Brien, executive of the National Association of Theatrical and Kine Employees and a Member of Parliament. He is seen, left, chatting with J. Arthur Rank, leading financier and British film producer. It was Mr. O'Brien's 50th birthday.



## Foreign Aid Unit Aids 43 Producers

The Advisory Unit for Foreign Films of the Motion Picture Association of America "has aroused extraordinary global interest" with its program to help foreign producers distribute their pictures in the U. S., a report this week by B. Bernard Kreisler, executive director of the unit, said. The project was launched early this year by Eric Johnston, president.

The report said that "43 film producers or their representatives from 18 countries have thus far come to New York at their own expense to study the nature and scope of the project. Not included in the figures are four film industry officials from Italy and France, who came here at the unit's invitation to serve as permanent liaison members." Besides Italy and France, who between them sent 24 representatives, the other countries who were represented included Argentina, Mexico, Austria, Sweden, Denmark, Norway, England, Ireland, Germany, Switzerland, Egypt, Israel, Turkey, India and Siam.

Five foreign films—four Italian and one French—were presented during this period for New York trade showing. The report said that as a result of these screenings, American distribution rights were quickly negotiated. The main function of the unit, which is under the supervision of John G. McCarthy, vice-president in charge of international affairs, "is to make available to foreign film producers the information, knowledge and merchandising experience needed to help them gain increasing audiences for their films in the U. S. market."

The report also quoted Nathan D. Golden, chief of the Film Division of the Commerce Department, as saying that the "motion picture industry is the only one on record as an industry which is assisting their foreign competitors to merchandise their product in this country. It can well be proud of its accomplishments."

### Universal and Subsidiary Borrow \$5,900,000

Universal Pictures and United World Pictures, its subsidiary, last week disclosed the borrowing from First National Bank of Boston, the Manhattan Company, and Guaranty Trust Company, of \$5,900,000. This has been applied to the liquidation of previous loans of 1947 from those companies.

A revolving credit was established by Universal with the banks at the same time. It provides for \$3,500,000 during the year ending May 31, 1951; \$3,750,000 during the year ending May 31, 1952, and \$1,750,000 during the period June 1, 1952, to June 1, 1953.

The banks also advanced to United World \$2,500,000 against three notes, guaranteed by Universal.

### Mildred Early, Quigley Coast Office Manager, Dies

Mildred S. Early, office manager of Quigley Publications' Hollywood Bureau for the past 22 years, died of a heart ailment Monday at Hollywood Presbyterian Hospital. Funeral services were held Wednesday at the Church of the Recessional, Forest Lawn.

After entering the business field as a secretary and script girl for the First National Studios in New York, Miss Early moved to California to continue this work for the original Metro studios. She changed over to office management for the Quigley organization in 1928.

Her ailment was one of long standing which became worse early this summer, requiring hospitalization two weeks ago. She is survived by her mother, Alice L.; her father, William J., and her brother, Wilbur J. Interment was in Forest Lawn.

### Funeral Services Held For Francis W. Allen

Funeral services were held Tuesday in Mountain Grove, Mo., for Francis W. Allen, Dallas branch manager for National Screen Service, who died August 18 in New York while attending a sales meeting. He is survived by his wife, two daughters, a brother and three sisters.

Mr. Allen went to Texas in 1930 as a circuit employee. In 1937 he moved to Dallas and joined National Screen. He was its leading salesman and in 1945 was named branch manager. After his appointment the Dallas office became first in national sales standings.

Active in the Variety Club, Mr. Allen was first assistant chief Barker for Tent 17 in Dallas during 1950. A delegation from the club attended the funeral services.

### J. Milton Jacobs

J. Milton Jacobs, 61, former MGM salesman in southern Ohio, died at Columbus, Ohio, August 19, following an operation. He was with MGM for 18 years and for the past three was sales representative for RCA television receivers with the Gustav Hirsch organization in Columbus. Before MGM, Mr. Jacobs and his wife, Edna, toured various vaudeville circuits throughout the country in their own act. His wife survives him.

### Vernon Caldwell

Funeral services for Vernon Caldwell, 53, public relations director of the Walt Disney Studio for the past 11 years, were held at Wednesday at the Pierce Brothers Valley Chapel at Van Nuys. Mr. Caldwell, who was found dead in his home August 18, is survived by his brother, Dwight.

### Jules Girden

Funeral services for Jules Girden, 51, owner of the Imperial theatre, Brunswick, Md., who died suddenly August 16, were held in New York City August 18. Mr. Girden, who was formerly a Warner Brothers theatre executive, is survived by his wife and two children.

## MGM Has 17 With Locales Overseas

MGM this week announced that it had 17 films of an "escapist" nature with foreign locales in various stages of production. Four are completed, four are before the cameras, and nine have been assigned to producers for forthcoming production.

The films completed and awaiting release are "Kim," filmed in India; "King Solomon's Mines," made in Africa; "The Miniver Story," produced in Britain, and "A Lady Without Passport," which was recently produced in Cuba.

Still in production are "Quo Vadis" which is being filmed in Rome; "Royal Wedding" and "Calling Bulldog Drummond" with an English background; and "An American in Paris" with the story taking place in France.

Of nine set to go in the 1950-51 production program, films with English backgrounds include "Ivanhoe," to be produced by Pandro S. Berman; French locales include "Scaramouche," to be produced by Carey Wilson, and "Welcome to Paris," to be produced by Joe Pasternak, while Italy will be represented by "When in Rome," to be produced by Clarence Brown, and Dore Schary's "Go for Broke."

"Soldiers Three," to be produced by Pandro S. Berman, will have India as its locale; "Montes the Matador," to be produced by Jack Cummings, is set in Spain, and "Crown of Thorns," another Berman production, will have a North African background. "Robinson Crusoe," to be produced by Sam Zimbalist on return from "Quo Vadis" in Rome, is located on an island off the coast of South America.

### Legion Disapproves Three Of Five Films Reviewed

The National Legion of Decency this week disapproved three of five new features reviewed. In Class A-1, unobjectionable for general patronage, was "Fancy Pants." In Class A-2, unobjectionable for adults, was "Desert Hawk." In Class B, morally objectionable in part for all, were: "Outrage," because "the subject matter of this film is considered unsuitable for general motion picture audiences"; "Petty Girl," because of "suggestive costuming and situations"; and "Silk Noose," because of "suggestive costuming and dialogue."

### Ewald Boecking Dies

Services were held Monday for Ewald Boecking, 55, inventor and mechanical engineer employed by Century Projection Corporation, who died at Staten Island, N. Y., August 17. In 1946, he invented an improved driving and synchronizing mechanism for motion picture projectors. He is survived by his wife, a daughter, four brothers and two sisters.

# The National Spotlight

## ALBANY

Three drive-in openings, two theatre closings and one theatre transfer were reported. Harry Lamont opened his 550-car Riverview at Rotterdam Junction; so did Sylvan Leff, outside Watertown. Cyrus Hotaling and Edwin Wohr opened the Cobleskill drive-in at Richmondville. . . . The Fair Haven in Fair Haven, operated by Charles Orr, and the Falls in Brasure Falls, operated by Jack Lazar, shuttered. . . . Mrs. Helen Hadley has leased the Valley in Schaghticoke to Tom Heritage, former partner in the Uptown, Rensselaer.

. . . Exhibitors recently in town included: Mrs. Rose Willard, Bennington, Vt.; F. Chase Hathaway, Castleton, Vt.; Clarence Dopp of Frankfort; Sam Davis of Phoenicia; George Toornton, of Saugerties; Robert Flockhart, of Corinth; George Stanton, of Lake Luzerne; Sylvan Leff, of Utica; Cyrus Hotaling, of Richmondville, and Isidore Berinstein, of Schenectady.

## ATLANTA

The drive-ins are getting the best of the business though there are some holdovers in the first run houses. . . . Rialto, "Our Very Own," third week; Loew's Grand, "Three Little Words," second week; Fox, "Louisa"; Paramount, "The Cariboo Trail"; Roxy, "Pretty Baby," hold over from Fox. . . . The new manager of the Starlight drive-in near Brunswick, Ga., is Charles Brewer, former manager of the drive-in at Jacksonville, Fla. . . . A new drive-in will be built in Albertsville, Ala., by W. W. Hammon, Jr., Cullen B. Gross, Lane Hunt and Dewey Wells for 450 cars. . . . The Georgia Theatres, Atlanta, has announced that work will start soon on their new theatre in Elberton, Ga., to replace the one which was recently destroyed by fire. . . . The Cahamoun Theatre Inc., Tampa, Fla., has taken over the Casino theatre, Tampa, and Royal West, Tampa.

## BALTIMORE

Nine new pictures were offered at the first runs including: "711 Ocean Drive," at the Hippodrome with vaudeville; "Louisa," at Keith's, "Stella," at the New theatre; "Pretty Baby," at the Stanley; "The Skipper Surprised His Wife," at the Valencia; "Snow Dog," and "Side Show," concurrently at the Times and Roslyn; "Our Very Own," at the Town; and "Congolaise," with "The Naughty Nineties," reissue, at the Mayfair. "Three Little Words," went into a second week at the Century. Other reissues offered were "All Quiet on the Western Front," at the Little; "Carmen," and "Tosca," at the World. . . . Admission price for adults at night has been increased in a number of Baltimore neighborhood theatres from 35 cents to 40 cents. . . . I. M. Rappaport arranged to have Joan Evans appear in person on the stage at the Town four

times on the opening day of "Our Very Own." . . . J. L. Schanberger, Keith's, arranged a tieup contest with the *News-Post* to promote "Louisa," in which contestants wrote in whether parents should advise a daughter or son who is considering marriage. . . . Television Circulation Committee of Baltimore reports 191,515 television receivers now operating in Baltimore. This is an increase of 121,887 over last year at this time. July sales were a total of 13,275.

## BOSTON

"Three Little Words" at Loew's State and Orpheum led the field. "The Men" in its third stanza at the Astor is holding well. "The Furies" at the Paramount and Fenway started strong. . . . Al Fowler, former exploiteer for 20th-Fox and Paramount in

the New England area has left for Los Angeles to join the Stanley Kramer productions as an advance man for "Cyrano de Bergerac." . . . Marian Felix Jordan, who has been representing the Motion Picture Export Association in Germany for the past three years, has taken over the lease and equipment of the Castle theatre, Mt. Pleasant, R. I. . . . Martin J. Mullin, president of the Children's Cancer Research Foundation; Al Kane, Paramount eastern division manager; E. X. Callahan, 20th-Fox district manager, Bill Koster, executive director of the Variety Club of New England and Harry Browning of New England Theatres, journeyed to Springfield for a meeting with theatre owners and managers of the western Massachusetts theatres on the Jimmy Fund drive.

## BUFFALO

Dave Miller of Universal is Buffalo exchange area chairman for the distribution of the Disabled Vets film, "On Stage Everybody." . . . Lester Pollock, Loew's, and Arthur Krolick, Paramount, are both on the committee arranging the annual Firemen's Benefit Fund entertainment in the Eastman theatre, Rochester, September 29-October 1. . . . The Kallet Theatre Corp. is building a new theatre in the Westvale Shopping Center in Syracuse. It will be named the Genesee. . . . Howard Carroll of Rochester in town and announcing opening of Capitol in his city Sept. 3. . . . Frank Stevens of Ebenezer has opened the Park drive-in on the Orchard Park road. . . . Mrs. Gertrude Pullman Walsh, 46 Thornton Ave., widow of late David J. Walsh, who managed the Little Hippodrome for many years, is dead here at the age of 76. Mrs. Walsh was a theatre cashier for 22 years. . . . Eddie Meade, Shea's, won \$100 savings bond for his "Mother Didn't Tell Me" campaign in the 20th-Fox contest.

## CINCINNATI

"Our Very Own" turned in the best box office report in the local lineup, giving the RKO Albee a plus-average figure. It moved to the RKO Lyric for a second week. Current attractions: "Sunset Boulevard," RKO Albee; "Three Little Words," RKO Palace; "Return of the Frontiersman" and "This Side of the Law," RKO Grand, both booked for the week previous and set back for the fourth week of "Father of the Bride"; "Louisa," Capitol; "The Skipper Surprised His Wife," Keith's, and "Hidden Room" at the suburban Guild art theatre. . . . WCKY, independent radio station operated by L. B. Wilson, has applied for a television permit, which, if granted, will make four video stations here. . . . Forest Forman, of Dayton, Ohio, until recently assistant manager of the Columbia theatre there, has acquired the New Carlisle theatre, at New Carlisle, Ohio, from Miami

(Continued on following page)

## WHEN AND WHERE

**August 30-31:** West Virginia Theatre Managers Association convention at the Greenbrier Hotel, White Sulphur Springs, Va.

**September 14:** International Citation Award dinner of the Toronto Variety Tent.

**September 19-20:** Independent Theatre Owners of Ohio annual convention at The Plaza Hotel in Cincinnati.

**September 25-26:** Allied Theatres of Michigan annual convention at the Book-Cadillac Hotel, Detroit.

**September 26-27:** Kansas-Missouri Theatre Association annual convention at the Hotel President, Kansas City.

**October 2:** Motion Picture Theatre Owners of New York, West N. Y. zone, general meeting, Hotel Buffalo, Buffalo.

**October 2-4:** Allied States Association national convention in Pittsburgh.

**October 8-11:** Meeting and trade show of TESMA in Chicago.

**October 15:** Meeting of the Florida State Theatre Owners at Jacksonville.

**October 16-20:** Society of Motion Picture and Television Engineers convention, Lake Placid, N. Y.

**October 18-19:** Annual convention of the Kentucky Association of Theatre Owners at the Brown Hotel in Louisville.

**October 30-November 2:** Theatre Owners of America convention at the Shamrock Hotel, Houston, Tex.

**November 13-14:** Associated Theatre Owners of Indiana, fall convention, Hotel Lincoln, Indianapolis.

**November 19-20-21:** Annual convention of the Theatre Owners of North and South Carolina at Hotel Charlotte, Charlotte, N. C.



(Continued from preceding page)

Valley Enterprises, Dayton, who took over the house from Thomas Powel last April 25. . . . The Pine View drive-in, at Reedsville, W. Va., is being prepared for formal opening. . . . Also in West Virginia, the new Speedway drive-in has been launched. . . . Statistics show that nearly five tons of popcorn were used by theatres in Parkersburg, W. Va., in 1949, the total outlay for lobby confections being around \$50,000.

## CLEVELAND

Movie attendance generally is up about 10 per cent, local independent circuit owners report. In spite of excessive heat and a baseball double header, most houses did business on Sunday. . . . Variety Club annual golf tournament drew attendance of more than 100 at Lake Forest Country Club. Joe Lissauer of Skirball Brothers turned in low gross. Paramount's Charlton Heston was honor guest at the banquet. . . . J. E. Fontaine, former Selznick division manager, succeeds Justin Spiegle as Lippert branch manager. Spiegle remains with the company as salesman. . . . Hal Bokor, son of University Theatre manager Bill Bokor, is currently appearing in Hollywood with Charles Laughton in "Cherry Orchard." . . . Robert McConnaghay is new owner of the Palace theatre, Tiltonsville.

## COLUMBUS

"Broken Arrow" at Loew's Ohio, drawing critical acclaim, did the week's outstanding business, with "Our Very Own" at the Palace, "The Eagle and the Hawk" at the Broad and "Kill the Umpire" at the Grand. The Palace had finals of the White Rock bathing beauty contest on its stage. . . . Charles Simonelli, Universal-International exploitation chief, was in town for a sneak preview of the Donald O'Connor-Jimmy Durante comedy, "The Milkman" at Loew's Broad. . . . The Belle theatre, redecorated and modernized, was reopened in Bellefontaine, Ohio by Ellsworth H. Pond, owner-manager. The theatre formerly was known as the Strand. . . . Stadium theatre, amateur organization sponsored by speech department of Ohio State University, was so successful in its six-weeks' season in arena theatre at Ohio Stadium, that plans are being made for an expanded season next summer.

## DENVER

Universal will hold the world premiere of "Saddle Tramp" here at the Aladdin, Tabor, Webber, August 29. Attending will be Joel McCrea, Ann Blythe and Leonard Goldstein, producer. . . . Charles de Castro has sold the Pine, Buena Vista, Colo., to John Groy. . . . Floyd Merrill is building a drive-in at Stratton, Neb. . . . Mrs. Esther Cleveland has sold the Castle, Newcastle, Wyo., to the Black Hills Amusement Co. . . . Civic Theaters starting construction this week of sixth drive-in in Denver. It's the first for them.

## DETROIT

Personal appearances of stars along with some fine advertising have contributed to the upturn of box office business here. Palms reported above average returns on "711 Ocean Drive." A double bill at the Fox

# The National Spotlight

offers "Where the Sidewalk Ends" and "Bunco Squad." Michigan did okay with "Duchess of Idaho." . . . Milton Hale, Paramount exploiter is preparing an all-out campaign for "Sunset Boulevard" which will open at the Michigan in a few days. . . . Joseph Busic, a former Detroit exhibitor, has purchased the Century Theatre at Coopersville, Mich., from James Stathis. . . . Ruth Hussey spent a few days here with her husband. She is making personal appearances for U-I's "Louisa."

## HARTFORD

Residents of Connecticut spent less money for amusements during the fiscal year ending June 30, according to figures just released by Internal Revenue Collector John J. Fitzpatrick. Taxes collected on admissions to Connecticut theatres, motion pictures, carnivals and sporting events, he said, dropped almost \$200,000 during 1949-1950, as compared to the previous fiscal year. The 1949-1950 total was \$3,027,000. . . . The Lockwood-Gordon-Rosen Theatres circuit has opened its newest Connecticut drive-in theatre, the 600-car capacity Torrington Drive-In theatre, Torrington, Conn. William Dougherty, formerly assistant manager of the Webb Playhouse, Wethersfield, Conn., has been named theatre manager. . . . A change to ownership of the Liberty theatre, independent Bridgeport, Conn., theatre, has resulted in control of the theatre changing from Joseph Cink, Sr., to Joseph Cink, Jr., and Larry Pastore. . . . The Stamford, Conn., Building Bureau has issued a permit to Ridgeway Theatre, Inc., of that city for construction of a motion picture theatre on Sixth St., Stamford, at an estimated cost of \$150,000. . . . Construction has been launched on a new drive-in theatre at Columbia, Conn., by Will Rogers Corp. of Manchester, Conn. The theatre is not expected to be in operation before Spring, 1951.

## INDIANAPOLIS

Earl Cunningham has re-equipped the Fountain Square with push-back seats and a Softlite screen. A new Frigidaire air-conditioning system also is being installed for use about September 1. . . . The Dream in Brightwood, Indianapolis suburb, now is being managed by C. E. South. . . . The Sconce Circuit has named Henry C. Hazelwood Jr. manager of the recently remodelled Speedway at Speedway City. . . . Arthur Herzog, Jr., is here setting up plans

for a round of activities by Charles Coburn before the opening of "Louisa" at the Circle this week. . . . Bill Carroll, secretary of the Associated Theater Owners of Indiana, says reports from the state indicate business has "firmed up" in the last three or four weeks. . . . "Captured," shown with Duke Ellington's band at the Circle, rang the bell for a big week.

## KANSAS CITY

"The Duchess of Idaho" is in its second week at the Midland, plus "State Penitentiary." "Louisa" is at the Fox Midwest first run trio, Fairway, Tower and Uptown; single run at two, while the Tower has a second feature, "The Lost Volcano." The previous two weeks, all three had double bills. The Paramount, now showing "Pretty Baby." After two weeks of "Treasure Island," the RKO Missouri is now showing "Our Very Own," plus "Destination Murder." . . . John White is closing his Jons theatre at Cambden, Mo., and will open his new Lake, August 25. . . . The board of directors of Kansas-Missouri Theatre Association met August 16, making plans for the convention September 26-27, at the Hotel President. . . . Among visitors were Virgil Harbison, Tarkio, Mo.; Glenn Hall, Cassville, Mo.; Mr. and Mrs. Dale Danielson, Russell, Kans., and J. Leo Hayob, Marshall, Mo.

## LOS ANGELES

It's the great outdoors for several new entries this week at the first-run houses. Heading the list is "Broken Arrow" at the Los Angeles and Chinese group, while "The Desert Hawk" bowed in at the United Artists circuit and "Stars in My Crown" opened at the Orpheum and Hawaii. Sticking to the city was "Kiss Tomorrow Goodbye" at the three Warner houses. Second week holdovers went to "Summer Stock" at Loew's State and the Egyptian, "The Furies" at the two Paramounts and "Treasure Island" at the Pantages and Hillstreet. . . . Exploitation was the central theme of a meeting in the Embassy Room of the Ambassador Hotel on Thursday, August 17, with the Northern and Southern Divisions of Fox West Coast participating. . . . Monogram Western Division sales manager Harold Wirthein headed for Milwaukee on a sales tour. . . . Jim Schiller, formerly with Monogram, is now a salesman with the Manley Popcorn Co. . . . Jim Hollis, Western Amusement Co. booker, made one of his infrequent appearances on Film Row. . . . Ken Darby was in purchasing product for the newly opened Hemacinto drive-in. . . . Others on the row included Frank Valuskis of Willow Brook. . . . Leo Hammer up from San Diego. . . . Harry Stern due back from New York, Azteca publicist Hank Levy notes, after setting up special screenings for "Madness of Love," and other Azteca and Clasa-Mohme product in New York, Washington, D. C., and other eastern cities.

## LOUISVILLE

Following a siege of holdovers and re-issues, new product again filled the majority of the first run theatres here. With double bills Loew's was scheduled to bring

(Continued on opposite page)



(Continued from opposite page)

in "The Asphalt Jungle" and "The Skipper Surprised His Wife," while the Scoop featured "D. O. A." and "House of Mercy." The Rialto offered "Broken Arrow"; the Strand "Three Came Home"; the Mary Anderson "Kiss Tomorrow Goodbye." The Brown took over "Treasure Island" and "Beaver Valley" following a previous week at the Rialto. . . . Other out-of-town exhibitors seen on the row included: Clark Bennett, Taylorsville, Ky.; Bob Enoch, Elizabethtown, Ky.; Walter Wood, Carrollton, Ky.; Louis Chowning, Madison, Ind.; E. L. Ornstein, Marengo, Ind.; C. K. Arnold, Bardstown, Ky.; L. M. Denton, Shepherdsville, Ky.; Willard L. Wilderick, New Washington, Ind.; Louis Baker, West Point, Ky.; George Peyton, LaGrange, Ky.; and Mrs. Joe Brauer, Paoli, Ind. . . . Charles H. Behlen's new Nicholas theatre should be ready for formal opening in less than two weeks.

## MEMPHIS

Ed Williamson, branch manager of Warner Bros. at Memphis for eight years and now serving his third term as chief barker of Variety Club here, will become branch manager for his company in Dallas. Vernon Adams, branch manager, Dallas, will succeed him at Memphis. . . . W. R. Tutt has sold his Savoy theatre at Tunica, Miss., to George Farris. . . . Dennis Duke, office manager, Columbia, has become office manager for Eagle-Lion Classics, at Memphis. . . . Memphis first run attendance is holding its recent gains. Loew's State had a good opening with "Where the Sidewalk Ends." Loew's Palace was having a good run with "Crisis." Malco played "Broken Arrow" to good crowds. Warner had success with "Kiss Tomorrow Good-Bye." Strand opened "Sunset Boulevard." . . . Out-of-town exhibitors on film row included Mr. and Mrs. Charles Lane, Saffell; John Crabtree, Clarendon; Mrs. John Keller, Joiner; J. D. Shepherd, Palestine; Otto Kirkpatrick, Forrest City; Henley Smith, Pocahontas; J. E. Singleton, Marked Tree.

## MIAMI

The Variety Children's Hospital has some very active champions in the Women's committee of Variety Hospital who have sponsored several money raising projects lately. . . . Gordon Spradley, manager, Town, tried giving away 73 cents to passersby on Flagler Street as ballyhoo for "Winchester '73". . . . Local screens offered "Broken Arrow," Miami, Miracle, Lincoln; "Crisis," Paramount, Beach; "Stars in My Crown," Embassy, Variety; held over, "Treasure Island," Florida, Sheridan; "Kind Hearts and Coronets," Mayfair Art; "Salt to the Devil," Colony, and "Bright Leaf" at the Olympia with the De Castro sisters heading the stage bill. Midnite fare was "Sierra," Town, and "The Furies," Paramount.

## MILWAUKEE

Charles D. Koehler, Astor Pictures here, has sent out notices to all circuits and independent theatre owners that he has available for them at free rental 12 commercial reels. These reels contain no advertisement

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in the film. He claims he has been getting wonderful dates for them from the circuits. . . . Miss Estelle Steinbach is now manager of the Fox-Downer theatre. She formerly was one of the head bookers at the Fox-Wisconsin Amusement Corp. . . . "Black Rose" opens at the Wisconsin theatre August 30 after finishing a successful run of the "Broken Arrow." . . . The Screen Guild office here had to ask for additional prints of the "Baron of Arizona."

## NEW ORLEANS

Drive-ins under construction for early fall openings are the City at Bogalusa, La., by Meyer Berrenson, of the Redwood & State theatres, that city; Yam drive-in, by R. Sellers of Cankton, La., and Milton Guidry of Lafayette, La.; H. A. Everett's, at Magee, Miss.; Jack O'Quinn's, at New Iberia, La., and C. Edward Jenner's, near Lake Charles, La. . . . Fred and L. C. Williamson have contracted with Russell Callen, Associated Theatres to do their film buying and booking for the new Rio theatre in Golden Meadows, La., which they recently opened. Southeastern Theatre Equipment supplied the RCA equipment. . . . Exhibitors in booking were Raleigh Sharrock of Mobile, Ala.; Ed Delaney, Magnolia, Miss.; Nick Lamantia, Bogalusa, La.; Frank Ollah, Albany, La.; Elmer Canfield, Purvis, Miss.; Lawrence Woolner, New Orleans, La.; Ann Molizon, Labadieville, La.; Frank Glick, Morton, Miss.; Nick Erdey, Livingston, La.; Jack Smith, Grand Island, La.; Louis Watts, Oil City, La.; and Charles Watterall, Prichard, Ala.

## NEW YORK

Six new films, including importations from Italy, France, England and Czechoslovakia were to have openings here this week. They include the Italian production "Difficult Years" with an English narration by John Garfield, at the Globe; "Paris Waltz," a French film at the Paris theatre; United Artists' "Gun Crazy" at the Palace; Universal's "The Desert Hawk" at the Criterion; Eagle Lion Classics' "Eye Witness" at the Little Carnegie; and the Czech picture "Distant Journey" at the Stanley. . . . RKO played host on Monday at the "21" restaurant to Jerry Wald and Norman Krasna, the producing team that signed an agreement with Howard Hughes. . . . Forty-three film producers, or their representatives, from 18 countries, have come to New

York in the last six months to study the operations of the Motion Picture Association of America's Advisory Unit for Foreign Films.

## OMAHA

Nebraska is near a record for rainy days this summer which has helped in keeping theatre grosses up, especially on weekends. . . . Betty Cameron has been visiting major points in the territory in advance of personal appearances for "Louisa." . . . Jim Sparks, booker, is no longer with Paramount. . . . Jim Conway follows Bill Buckingham as Columbia booker. . . . Woody Simek has taken over operation of the Neu theatre at Ashland, Neb., from his father. . . . National Film Carrier will take over distribution of all United Artists films for Omaha and Des Moines. Present UA shipping employes and facilities will be used. . . . Hal Walsh, Warner Bros. district manager, from St. Louis, was in town.

## PHILADELPHIA

William Brooker, formerly an exploiteer with Paramount here for 24 years, joined the staff of United Artists with his first assignment the handling of Wanda Hendrix's personal appearance in connection with the opening of "The Admiral Was a Lady" at the Mastbaum. . . . Atlantic Theatres chain opened its Laurel in Bridgeton, N. J., last week. . . . Rialto, Gettysburg, Pa., installed a new screen. . . . Dick Edge reopened his Pike, Claymont, Del., which had been closed the past month due to street work on the highway running in front of the theatre. . . . Television station WPTZ announces two new weekly film showings. . . . In Wellsboro, Pa., Larry Woodin completed reseating of his Arcadia and Bache Auditorium. . . . New marquee, concession stand and lamps installed by Joseph Petrole at his 600-car Valley drive-in near Tamaqua, Pa.

## PITTSBURGH

Harry Goldberg, advertising and publicity director for all Warner theatres, and Jules Lapidus, chief of sales for this district, were the speakers at the company's annual Showmanship Drive in the William Penn Hotel. . . . "Our Very Own" gave the Fulton Theatre its best business since the "Sands of Iwo Jima." . . . In an effort to stimulate business the Stanley will have another stage show with Dean Martin and Jerry Lewis as headliners. . . . M. A. Silver, Zone manager for Warner, is lining up some big names for the annual banquet of Tent No. 1 Variety Clubs International. . . . One big handicap is that the National Allied convention will be here just two weeks previously and that will also attract big names. . . . The total number of drive-ins within Pittsburgh's metropolitan area continues to mount. At last count 22 of them are in operation under the direction of the Tri-State Drive-in theatres association.

## PORTLAND

Ben Fish, personal representative of Sam Goldwyn, was at Portland and Seattle exchanges. . . . R. A. Gardner booking for three theatres—Roosevelt, Grand Coulee;

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Rio at Burlington, and The Oak at Oak Harbor. . . . Harry W. (Nick) Pierong of Fox theatres, Spokane, a veteran exhibitor, died. . . . Roycroft theatre closed for remodeling. . . . Keith Beckwith and Walter Seale building new theatre at Moses Lake. . . . Bud Hamilton, salesman for Monogram from Inland Empire to Seattle conference. . . . Vic Grow has taken over the Roza theatre in Zillah, Wash. . . . Walter Hoffman, advance Gloria Swanson's "Sunset Boulevard," staging special preview of picture at Egyptian theatre, Seattle. . . . "The Next Voice You Hear" scheduled for early showing at Parker's United Artists with special invitations to local clergymen.

## SAN ANTONIO

John Barrymore, Jr., visited here as a stop on his southern tour in connection with "High Lonesome" which is due to open at the Majestic theatre early in September. . . . The Texas played "A Ticket to Tomahawk" but advertised it as "The Sheriff's Daughter" in the newspaper display ads. . . . Several Universal-International officials were here three days making preparations to produce "Air Cadet" at Randolph Air Force Base here starting September 6. . . . Tom Caraway, owner, Valley Film Service here, has painted Movies Are Better Than Ever on all of his trucks. . . . Mrs. Lola Neal, formerly at Paramount exchange, Dallas, now a film inspector at Clasa-Mohme. . . . The new Tropics theatre, Elsa, Texas, costing \$150,000 and seating 734, has opened. . . . Visitors: Ernest Ramirez, Roma, Texas; Debbs Reynolds, Dallas; Lew Bray, Harlingen; H. R. Garza, Rio Grande City; and Steve Frage, Natalia.

## SAN FRANCISCO

Among Southern Californians in town the past week were Charles Skouras, Fox West Coast and his attorney John Bertero. They met with Mike Naify to close a deal whereby Skouras traded his stock in the T & D and Golden State chain for 15 theatres in Northern California. . . . Harold Citron, general manager accompanied by Lester Blomberg, secretary, North Coast Theatres Corp., has been here conferring with the local staff. . . . Changes in the FWC chain included Norman Pilegard, formerly of the Valley District, to manager Fox (Sequoia) Redwood City; Melin Supancio, formerly assistant, Orpheum, Oakland, replaces the late Alfred Smith as manager of the Campus, Berkeley. . . . Ann Belfer, North Coast publicist, arranged press and radio interviews for Joanne Dru when she arrived here to publicize "711 Ocean Drive," in addition to a private screening for members of the Police Department. Among the highlights of the campaign was a full page co-op ad, shared by Fulops, in the Call-Bulletin. . . . New pictures scheduled: "Our Very Own" for the Golden Gate; "If This Be Sin," United Artists. . . . Holding: "Duchess of Idaho," Loew's Warfield; "Broken Arrow," the Fox and "711 Ocean Drive," the Orpheum.

## TORONTO

"Sunset Boulevard" was the hit of hits for the Toronto week, playing to capacity houses in two Famous Players' theatres, the

# The National Spotlight

University and Nortown, with grosses that were easily 40 per cent greater than normal. The theatres combined have 2,550 seats. "Annie Get Your Gun" was shooting through its fourth week at Loew's with a nice score while "Our Very Own" held its own at Shea's for a third week. With the addition of a stage dancing contest, "Rogues of Sherwood Forest" continued for a second week at the Odeon Theatre. One of six reissues was "Johnny Eager" at the Uptown where it grossed slightly above average. The Imperial attracted good crowds, principally action fans, for "Colt 45" while the Hyland finally gave up "Kind Hearts and Coronets" at the end of the ninth week to start "A Run for Your Money," which became its fourth picture since Christmas, the other long-runners being "The Chiltern Hundreds," "Tight Little Island" and then "Kind Hearts and Coronets." . . . Canadian film companies drew up co-operative plans for the distribution of pictures in the face of a threatened walkout on all railway lines in the country, instructions for the forwarding of films by truck or car being wired to hundreds of exhibitors.

## VANCOUVER

Returns at Vancouver theatres remain spotty. Leader was "Annie Get Your Gun" at Capitol with smash business. A return visit of "The Lady Vanishes" at the Studio, and "Winchester '73," at the Vogue did well and hold. Also showing are "Mystery Street," Orpheum; "Bright Leaf" at the Strand; "Backfire" at the Cinema and "Rogues of Sherwood Forest" at the Dominion. . . . Two outdoor theatres were opened at Saskatoon, Saskatchewan, the Howard costing \$75,000 and the Sutherland, a Famous Player unit built at a cost of \$150,000. . . . A. G. Thom has sold his 300-seater in Roblin, Saskatchewan, to Bob McFall of that town. . . . Ivan Ackery, Orpheum theatre manager, is still collecting contest prize money. He was second in the 20th-Fox National contest on "Mother Didn't Tell Me" and collected \$350. He was first in the other 20th-Fox contest on "Mother Was a Freshman."

## WASHINGTON

New openings included "Pretty Baby" at the Warner; "The Captive" and "Armored Car Robbery" at the Metropolitan; "Broken Arrow" at the Palace; "Night and the City" at the Capitol; "Destination Moon" at the Trans-Lux; "Henry V" reissue at the Little. Holdovers included "All Quiet

on the Western Front" for a second week at the Dupont; "Pagliacci" for a second week at the Plaza; "Treasure Island" for a third week at RKO Keith's; and "Panic in the Streets" for a second week at the Playhouse. Carryover for the week was "Three Little Words" at the Columbia. . . . Al Sherman Plan, Inc., and formerly publicist for Columbia Pictures, will manage and book the Georgetown theatre as a second run art house. The Georgetown, formerly the Dumbarton, is owned by George Heon, and has been newly decorated. . . . Washington has been flooded with legitimate offerings this summer.

## Reade Circuit Running Special Children's Shows

Six New Jersey theatres on the Walter Reade circuit are running special weekly matinees for children. The programs have tie-ins with the Boller Beverage Company for prizes and awards. The programs feature Westerns, adventure pictures, cartoons and comedies. The regular show begins in the evening. Clubs are being formed for birthday parties, stage games and contests. In addition, all six Walter Reade drive-in theatres currently are conducting a circuit-wide baby parade contest for the selection of a "Drive-in Kiddie King and Queen of 1950." Paul Petersen, supervisor of drive-in operations, is in charge of the contests.

## Complete Drive-In In Record 19 Days

With extra crews working day and night, the 565-car Wareham Drive-In, Wareham, Mass., was completed in less than three weeks from the ground up—thought to be a record time for the area. The theatre is owned by Julian Rifkin, George Markell and Dick Rubin, the latter supervisor of construction. In 19 days, the grading, stone structure, concession building of cement blocks and the installation of equipment was finished.

## Kansas-Missouri Allied Expanding Convention

Three days instead of two and many more exhibits than normal are the order for the 1951 annual convention of Allied Independent Theatre Owners of Kansas and Missouri, the organization has decided. The convention will be held next May 15, 16 and 17, and at a place where larger space may be had for trade exhibits. The Little theatre in the Kansas City Municipal Auditorium has been mentioned for the latter.

## Trailer Urges Patrons To Avoid Hoarding

"Hoarding Helps Communism" is the catch-line of a trailer now being run by North Carolina Theatres, Inc. The trailer urges patrons not to buy more than their normal needs during the war emergency. "By doing so," the audience is told, "you will be making a very real contribution to the cause of free men and the security of our country."



# The Hollywood Scene

## Importance of Story Is Stressed in Hollywood

by WILLIAM R. WEAVER  
Hollywood Editor

If all the people who produce pictures in Hollywood can be caught in agreement on anything pertaining to their profession, a calling in which it's a sort of craft rule to disagree as a matter of principle, it is on the point that a picture's got to have a good story and tell it well if it's to satisfy the public.

Perhaps because this view is so universally held, or perhaps because there is such wide disagreement about what constitutes a good story, producers in general do a great deal more talking about other picture ingredients—players, directors, technological skills, assorted process of manufacture—than they do about the importance of a good story and its telling, but last week this topic was to the fore.

Early in the week Jack L. Warner went into the public prints to declare his company's essential dependence upon good original stories and to invite their submission from any and all quarters, which precipitated quite a flood of manuscripts.

### Wald and Krasna Will Seek Spot Coverage

On or about the same day, Jerry Wald and Norman Krasna, having set up a producing company contracted to furnish RKO Radio with a dozen A-budget features per year, told an assemblage of press people of their intention to procure guaranteed new and solid story material by assigning re-

nowned journalists to the spot coverage of life and conditions in areas, industries and occupations not previously dealt with on the screen.

So it was with the Hollywood-seasoned producers of pictures, and so it was also with the newest of the newcomers to the scene, Harold Kusell, who had just finished shooting his first picture in these parts, after shooting his all-time first in New York City, and who was still reeling a little under the impact of the experience. The points of difference between New York and Hollywood producing procedures and regulations are quite a story in themselves, he says, but the essentiality of a good story to the success of a picture is not geographical.

### Convinced of Importance Of Good Story Material

Mr. Kusell came to picture production already convinced of the importance of a good story following a long career which began with the production of vaudeville acts, continued over into production of Broadway plays, and flowered in the filming of his first picture, in association with Hall Sheldon, on a modest budget and utilizing considerable stock footage, South Sea Island stuff, which was considered arresting enough in its eye appeal to carry the subject whether the story built around it clicked or didn't. No one was more surprised than he to discover, when the picture began doing unexpectedly good business, that the story was carrying the cavorting island maidens instead of vice versa.

For his next picture, his first in Hollywood, Mr. Kusell chose "Quarter Horse," which will be retitled for the reason that nobody east of the Colorado River knows what a quarter horse is, and chose it because he believes the story is a good story, as seems to be borne out by a vast sale in pocket-editions. He says, "Anybody can be mistaken in his judgment of what he believes to be a good story, but never so mistaken as he can be in trying to make a picture without one."

### Producers Start Work On Seven Pictures

Seven pictures were started during the week.

Charles Feldman started "Streetcar Named Desire," for Warner release, with Elia Kazan directing Vivien Leigh, Marlon Brando and Kim Hunter.

Robert Buckner rolled "Lights Out" for Universal-International, with Arthur Kennedy and Peggy Dow directed by Mark Robson.

Hunt Stromberg launched "The Roman Age" for Columbia, with Margaret O'Brien, Allen Martin, Jr., and Jimmy Hunt, directed by Seymour Friedman.

Buddy Small started "Texas Rangers," Columbia, with Phil Karlson directing George Montgomery and Gale Storm in principal roles.

Roy Rogers went to work in "Spoilers of the Plains" for Republic, with Penny Edwards opposite, Edward J. White producing and William Whitney directing.

"The Missourians" is a Monte Hale Western for Republic, produced by Mel Tucker and directed by George Blair.

Vincent Fennelly turned cameras on "Cherokee Uprising," Monogram, with Lewis Collins directing Whip Wilson, Andy Clyde and Lyle Talbot.

## THIS WEEK IN PRODUCTION:

### STARTED

#### COLUMBIA

Texas Rangers  
The Romantic Age

#### MONOGRAM

Cherokee Uprising

#### REPUBLIC

Spoilers of the Plains  
The Missourians

#### WARNER BROS.

Streetcar Named  
Desire

#### UNIVERSAL- INTERNATIONAL

Lights Out

### COMPLETED

#### COLUMBIA

When the Redskins  
Rode  
Born Yesterday  
The Flying Missile

#### INDEPENDENT

At War With the  
Army (York Prod.)

#### MONOGRAM

The Bowery Thrush

#### PARAMOUNT

Passage West

#### REPUBLIC

Buckaroo Sheriff of  
Texas  
Belle Le Grand

#### UNIVERSAL- INTERNATIONAL

Illegal Bride  
(Fidelity)

### SHOOTING

#### COLUMBIA

The Hero

#### MGM

American in Paris  
It's a Big Country  
Royal Wedding  
Mr. Imperium  
Three Guys Named  
Mike

#### MONOGRAM

Short Grass  
(Allied Artists)

#### PARAMOUNT

The Goldbergs  
Lemon Drop Kid  
Ace in the Hole

#### RKO RADIO

Best of the Bad Men

#### UNIVERSAL- INTERNATIONAL

Apache Drums (for-  
merly War Dance)  
The Fat Man  
Mystery Submarine

#### WARNER BROS.

Eaton Pass  
The Enforcer  
Only the Valiant



# MEXICO, SPAIN IN FILM DEAL

by JUAN CUENCA

*in Madrid*

The Under-Secretary of Foreign Economy and Commerce and the Board of the National Syndicate of Shows on the one hand and the Association of Producers and Distributors of Mexican Films on the other have signed an agreement for the importation and interchange of films to be shown in both countries.

Import permits will be granted on the basis of strict reciprocity and in equal numbers. The funds collected in both countries will be credited to a special account within the terms of the general Interbank Agreement of those countries. The pact is valid for one year from June 1, 1950, and can be extended for another year unless terminated.

The International Federation of Film Producers has assembled here with representatives from many countries attending. Among those present were delegates from Spain, France, Argentina, Mexico, Italy and Belgium. The Congress of the Federation is to be held in Venice in September.

The second Spanish-American Cinematographic Congress has been held in Madrid. First prizes were won by the Spanish "Pepuñeces," the Argentine "Nacha Regules" and the Mexican "El dolor de los hijos." Most of the stars appearing in "Pepuñeces" also received prizes.

## AUSTRALIA

by FRANK O'CONNELL

*in Sydney*

Australia's two major circuits, Hoyts and Greater Union, are conducting drives to increase box office returns. Latest in the arena to call for pepped-up box office receipts is Norman B. Rydger, managing director of Greater Union, who has launched a novel incentive plan for his company.

Designed to stimulate business, the new Rydger plan is a departure from the usual quota drive. Each manager, under the new scheme, will go into competition with himself. He will try to better his own box office take for any given day or period, with prizes to the winners.

Hoyt's southern division, centered in Melbourne, is at present conducting a "Movies Are Better Than Ever" campaign. It is regretted that the trade as a whole cannot get together to combine on public relations talks. Hoyts is therefore going ahead on its own scheme. Plans are still in the formative stage.

Melbourne theatres will increase their admission prices at the end of this week. The fight against the one-shilling admission, which began when the theatre men in South

Australia raised their admissions, is thus advanced a further stage. Melbourne theatres now have one price for all stall seats and one for the circle. Minimum prices in city houses vary from one shilling and six pence to 1s.9d., with some going up to 2s.

The effect of this policy is to eliminate the front stalls, traditionally the cheapest seats in the house, and the backbone of the shilling-admission policy. Victorian showmen have decided to raise their prices only after many months of operating on decontrolled basis. They could have put up their admissions before, but decided to see how long they could manage on current prices.

Hoyts Theatres, Ltd., Australia's largest circuit, has signed its 30th consecutive contract with Universal. The contract covers UI product for Hoyts suburban theatres in Sydney and Melbourne. It is regarded here as very close to a record in harmonious business collaboration.

Sydney's near-record rainfall continues, and business remains big in city theatres, but suburbs generally are taking punishment. All theatres recorded poor business on a recent Monday night when the Freddie Dawson-Jack Hassen fight was broadcast. However, the Lyceum broke the 30-year old record with "Sword in the Desert," which Greater Union was not keen to release.

Australia's latest—and Ealing's third—local production, "Bitter Springs," has had a spectacular world premiere at Adelaide's swank Wests Theatre before 900 invited guests. The film was well received by the critics. Tommy Trinder, Gordon Jackson and Chips Rafferty have the leads.

Hobart—that town of organized, militant feminists—is once again the center of a film censorship storm-in-a-teacup. The latest body to ask the state's chief secretary for the re-establishment of the Film Censorship Board is the Mothers' Union.

## YUGOSLAVIA

by STOYAN BRALOVITCH

*in Belgrade*

Great numbers of provincial towns and villages opened motion picture theatres after the war, says an official announcement from the State Committee for Cinematography.

A plan to have open movies in the smaller communities and to bring films to places which never had them before is developing favorably. Under the current schedule, 1,500 theatres should be operating by the end of 1951 in line with the aims of the five-year plan. This will mean that there will be one house to every 10,000 inhabitants.

With the increase in the number of 35mm

situations, the list of 16mm situations is growing also. It is hoped that by the end of this year 51 new and modern regular theatres will be operating in Yugoslav cities.

Macedonian film workers have formed their own society. At the first meeting it was announced that Vardar-film, the company serving the Republic of Macedonia, has produced 13 documentaries and 18 monthly feature-newsreels to date.

Jadran-film, the producing company serving the Republic of Croatia, is finishing preparations for a picture on the life of the great Serbian scientist, Nikola Tesla.

## ISRAEL

by ALBERT D. MATALON

*in Tel Aviv*

Andre de Laure, a producer for Warner Brothers, has completed a short in color on Israel and now has left for Teheran, where he will do a documentary on Iran. Both subjects were made at the request of the respective governments.

Carl Dreier, well known Danish producer, plans to produce a picture on the life of Jesus in Israel. All parts will be taken by Israeli amateurs.

The Israeli musician Gorochoff, who returned from the U. S. a short time ago, is starting production of musical shorts on Israeli melodies here.

## INDIA

by V. DORAISWAMY

*in Bombay*

Increased production by private film producers of documentary films to help educate the masses in India was called for recently by R. R. Diwakar, Minister of State for Information and Broadcasting. Speaking in Calcutta, he said out of a total of 3,200 cinemas in India, nearly 2,900 were now being regularly supplied with documentary films and newsreels.

Plans for dubbing Indian films into the vernaculars by Major W. De Lane Lea are in progress. At present the Board of Trade is being approached to give British film status to all foreign films dubbed in England to obviate quota difficulties which would otherwise block the best films made in this country.

It is learned that the Cinematograph Films Council now is considering a letter from Major Lea, who made the Hindi and Tamil versions of the British film, "The Blue Lagoon," and William G. Moylan, producer and representative for Asia of the De Lane Lea process.

In view of the deficit in the budget for the current year, Nurul Amin, premier of East Bengal, recently proposed an increase in the province's entertainment tax. It would be raised from 25 per cent to 33½ per cent.

MOTION PICTURE HERALD, AUGUST 26, 1950

## LATE FEATURE REVIEWS

### Mr. Music

#### Paramount—Aces High Crosby

Bing's best in quite a while. "Mr. Music" will do much to convince exhibitors and their audiences that it's still in Crosby to be the kind of guy in the kind of attraction that kept him on top of the heap for five years in *Motion Picture Herald's* annual Top Ten Money-Making Stars poll.

Bing's latest, perhaps, is a bit longer than it had to be—113 minutes—but it's a most pleasant story about a Broadway composer of musicals who goes soft and sour until events, including love, put him back in the groove. One of those jobs custom-built to the Crosby formula, it comes out a perfect fit.

Arthur Sheekman's script, based on a play by Samson Raphaelson, has the good-natured, easy-going Crosby resting on his laurels after an established success in the musical comedy field. Charles Coburn, his producer and friend, wants a new musical but Crosby is too lazy to write one. Through a series of friendly maneuvers, however, he gets Nancy Olson, who needs the money to pay for a post-graduate course in psychology, to become Bing's secretary. She is efficient, persistent, prim and pretty and it takes a fine case of goading to get Crosby on the active list again.

Nevertheless, Miss Olson wins out and of course falls in love. There are several plot undercurrents on the romantic side, one involving Crosby and the conniving Ruth Hussey and a second involving Miss Olson and the athletic Robert Stack. Traveling alongside is the problem of financing Crosby's new musical. All problems are neatly solved, naturally, but not before Crosby has a chance to sing a tinkling array of songs by his reliable musical standbys, Johnny Burke and James Van Heusen, and to add to his solos a number of turns with Peggy Lee, Groucho Marx and Dorothy Kirsten.

"Mr. Music" is a commercially adroit compound of the ingredients indispensable to a Crosby success. These mixings are on hand in generous proportions, plus other assets in supporting performances. Miss Olson is one of the major charms of the attraction, in performance and in eye appeal. Ida Moore, as her flighty aunt, is most amusing and so, too, is Richard Haydn, the director, who plays the "angel." Eschewing double credits, he appears in the cast as "Claude Curdle." Coburn's performance reflects his usual competence.

The guest artist lists includes the Merry Macs and the dancing team of Marge and Gower Champion. Undoubtedly heading for the song hit division are several candidates: "Life Is So Peculiar," "Accidents Will Happen" and, perhaps, "Wouldn't It Be Funny?"

Haydn's direction is very good. Robert L. Welch produced.

*Seen in New York. Reviewer's Rating: Excellent.—RED KANN.*

Release date, December, 1950. Running time, 113 minutes. PCA No. 14304. General audience classification.

Paul Merrick ..... Bing Crosby  
Katherine Holbrook ..... Nancy Olson  
Alex Conway ..... Charles Coburn  
Ruth Hussey, Robert Stack, Tom Ewell, Ida Moore, Charles Kemper, Donald Woods, Claude Curdle (Richard Haydn), Marge and Gower Champion, Groucho Marx, Dorothy Kirsten, Peggy Lee, The Merry Macs

### Saddle Tramp

#### Universal-International—Technicolor Western

Chuck Conner was a happy cowhand. He worked when he wanted and the rest of the time he spent roaming the west and enjoying his freedom. But things didn't work out that way. One day a friend of his was killed and Chuck found himself the adopted father of four sons.

With this as the theme, producer Leonard

Goldstein has brought to the screen a Western which employs the basic ingredients of nearly all Westerns; there are fist and gun fights, some saddle-burning riding, feuds between neighboring ranchers, a touch of romance, and cattle rustling. All of it is photographed in beautiful Technicolor against the rugged and picturesque Nevada countryside.

Joel McCrea heads the cast as Chuck Conner and gives his usual capable performance as the slow and soft-spoken cowboy who becomes a fighting fool when aroused. Wanda Hendrix is the girl who enters his life when she flees a cruel uncle and makes camp with the children. John McIntire and Jeanette Nolan are the ranchers for whom he works, while John Russell is the ranch foreman stealing the cattle and making it appear as though it has been done by a neighboring rancher. McCrea exposes this plan according to the usual formula.

The story and screenplay by Harold Shumate moves along at an easy pace. Hugo Fregonese directed.

*Reviewed at the Universal screening room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.*

Release date, September, 1950. Running time, 77 minutes. PCA No. 14547. General audience classification.

Chuck Conner ..... Joel McCrea  
Della ..... Wanda Hendrix  
Rocky ..... John Russell  
John McIntire, Jeanette Nolan, Russell Simpson, Ed Begley, Jimmy Hunt, Orley Lindgren, Gordon Gebert, Gregory Moffett, Antonio Moreno, John Ridgely, Walter Coy, Joaquín Garay, Peter Leeds, Michael Steele, Paul Picerni

### Walk Softly, Stranger

#### RKO Radio—Repentant Crime

This is a melodrama of a gambler and crook persuaded into the straight and narrow path by love. The theme is hardly new.

Joseph Cotten is the shady character who returns to his home town and the romantic illusion carried off when he left it in a boxcar years earlier. Valli is the romantic illusion, now grown into lovely womanhood but crippled as the result of a skiing accident in Switzerland. They get together after long interludes and footage although she resists the alliance on her fear that the bond between them may be predicated on Cotten's pity. Midway or thereabouts, Cotten submits to one more haul, but whether he is prompted for purposes of cushioning himself financially or because he finds he cannot resist his old habits is something the audience will have to determine for itself. The film sheds no clear light.

In any event, the gambler he had stuck up in association with Paul Stewart ultimately picks up the cold trail and is prepared to give Cotten the works according to the well-known underworld code. Their fast traveling car crashes when Cotten seizes an opportunity to escape. The avenger and his assistant presumably are killed. Cotten is banged up, goes off to serve his time in prison while Valli announces her intention of waiting until he is released.

The treatment, out of Frank Fenton's script based on a story by Manny Seff and Paul Yawitz, elects to stress dialogue which is so cryptic that some audiences undoubtedly will find it abruptly unsatisfactory. There is far more talk than action for substantial distances until the search begins to close in. Then the film under Robert Stevenson's direction swings into suspense and explodes at one point, at least. This occurs when the car designed to carry Cotten to his death gets out of control and makes a spectacular crash.

The approach is also conditioned by a series of underplayed performances, chiefly by its two stars. But there is a high air of theatricalism about this attraction which cuts sharply into its believability. Its characters, consequently, are strictly from the story book and never convey

a feeling of flesh-and-blood. Spring Byington, as a motherly landlady, is the most believable of them all.

"Walk Softly, Stranger" will reply chiefly on its star power to overcome its dramatic deficiencies. Robert Sparks produced this film, which is officially billed as "A Dore Schary Presentation."

*Reviewed in a New York projection room. Reviewer's Rating: Fair.—R. K.*

Release date, September 16, 1950. Running time, 81 minutes. PCA No. 13126. General audience classification.

Chris Hale ..... Joseph Cotten  
Elaine Corelli ..... Valli  
Spring Byington, Paul Stewart, Jack Paar, Jeff Donnell, John McIntire, Howard Petrie, Frank Puglia, Esther Dale, Marlo Dwyer, Robert Ellis

### Baltimore Neighborhood Theatres Raise Admissions

Neighborhood theatres of Baltimore have increased admission prices. Theatres charging 32 cents, including tax, now charge 36; those which charged 36, now charge 40.

The increase is justified because Baltimore's theatre admissions have been the lowest among large cities, Lauritz Garman, president of the Motion Picture Theatre Owners of Maryland, asserted, and added:

"It is a ticklish situation, in view of 'theatremen having waged a fight to do away with the tax on tickets, or at least to get a cut in the tax, and then to raise prices.'"

### McLeish, Australia Circuit, Signs 30th Universal Pact

The McLeish Circuit of Australia has signed a new contract with Universal International Films, Inc., for the exhibition of a large group of U-I films, the company has announced. This marks the 30th consecutive year the circuit has signed for U-I product. U-I was represented by Tom Cadwalader, Australian southern division supervisor and Brian Casey, Victoria branch manager. R. McLeish and R. J. McLeish represented the interests in Victoria.

### Audience Research, Inc., To Study Attendance

Audience Research, Inc., has announced that it is planning a study of why "too many people are staying away" from film theatres. Suggestions have been invited from executives within the industry and it has been decided to concentrate on the following aspects of the business: television, ticket prices, competition from other entertainment, exploitation, public's opinion of pictures, impact of stars, importance of alleged gregarious instinct, popcorn and candy sales, double features and parking, baby sitting problems.

### Kalmus Show Planned

A variety show, with guest stars and the Carlos Chia orchestra, will advertise the Natalie Kalmus television receiver company product over television. It will be called the Natalie Kalmus Club Celebrity show.

### Plan Oklahoma Drive-In

Griffith Metropolitan Theatres will start construction shortly on a drive-in in Tulsa, Okla. The circuit is building another drive-in in the area.



# IA Moves To Widen Pension Plan

Five days of annual convention for the International Alliance of Theatrical and Stage Employees, wound up in Detroit last week with the unanimous reelection of Richard F. Walsh as president and of all other officers; and with the passage of 17 of 54 resolutions.

Discussion of a national pension program was inconclusive and referred to the biennial board meeting. This discussion revolved about advisability of pushing pensions on an industry-wide basis instead of in local contracts. Three locals, notably the New York one, Local 306, have pension plans in contracts.

Hollywood local unions were understood to have decided to concentrate on security provisions rather than pensions, and rested upon the report of Mr. Walsh, who pointed out that the five-year basic agreements are reopenable in October, 1951, and October, 1953.

Although it had been expected production abroad would come under attack little attention was paid it. A proposal requiring American companies to take abroad a minimum crew was referred to the board.

Jurisdiction for sound maintenance in drive-ins was shifted to projectionists rather than stagehands, in a constitutional amendment.

The union voted against employment of Communists, asked outlawry of Communism, and supported the Government in the Korean affair.

## McNutt Tells Legion to Expect War Other Places

The democratic world must expect Communist attacks in half a dozen other locations in the world apart from Korea, Paul V. McNutt, chairman of the board of United Artists, and former Governor of Indiana, told Indiana Legionnaires, at the dedication Sunday of a new national American Legion headquarters in Indianapolis. Mr. McNutt, a former national commander, spoke in place of President Harry S. Truman. He praised the Legion as a foe of all forms of totalitarianism.

## National Film Service Handles UA Product

National Film Service this week assumed physical handling of United Artists deliveries and exchanges, under terms of an agreement concluded recently with the latter company's new management. The deal also makes available to the company six new exchanges, at Albany, Portland, Ore., Oklahoma City, Memphis, Des Moines, and Butte. United Artists exchange employees are retained, under terms of existing contracts.

## IN NEWSREELS

**MOVIE TONE NEWS—Vol. 33, No. 67**—Block Red attacks in Korea. Royal baby born. O'Dwyer named Mexican envoy. Linda Darnell in dual role. Junior Rodeo. Water Ski champs. Diaper Derby.

**MOVIE TONE NEWS—Vol. 33, No. 68**—Air force blasts Reds in Korea. Mysterious appearance on Batory. King Farouk vacations. Patton statue dedicated. Fashions. Whirlaway abroad. High wire acts. Women's swim contest.

**NEWS OF THE DAY—Vol. 21, No. 301**—Korea. Flood in Japan. New York Mayor resigns. Lion training school. New Channel queen. World's golf champs. Football.

**NEWS OF THE DAY—Vol. 21, No. 302**—Air power in Korea. North Atlantic defense chiefs meet. Egypt's King on vacation. Baruch honored. Ship mystery. Ski under the equator. Aerial daredevils. Bull fight fiesta.

**PARAMOUNT NEWS—No. 104**—Rush combat equipment back to service. First unmasked Klan meeting. Elizabeth's baby. O'Dwyer's new job. Channel swimmers. Korea.

**PARAMOUNT NEWS—No. 1**—Air offensive in Korea. Fashions. Bernard Baruch. Patton statue. U. S. Roman Catholic students visit French shrine. Ski in Chile. Midget auto champs.

**TELENEWS DIGEST—Vol. 4, No. 33B**—War for men's minds. Marines in Korean action. Army readies attack. B2's strike. GI talks of war. The Royal baby. Football.

**TELENEWS DIGEST—Vol. 4, No. 34A**—Battle for Pohang in Korea. War bulletins. British troops head for Korea. Mystery men on Batory. Churchill's crusade. Dewey reviews National Guard.

**UNIVERSAL NEWS—Vol. 23, No. 379**—Korea. Lion tamers. Junior grade. Rodeo. Bull Ball. Water Ski. New Princess born. RCAF readies jets. Atlantic Pact Flyers.

**UNIVERSAL NEWS—Vol. 23, No. 380**—Korea. Transparent woman. Baruch. WAF uniforms. Torpedoed wreck. Bulls. Acrobats.

**WARNER PATHE NEWS—Vol. 21, No. 106**—Korea. Marines bid New York goodbye. Arlington receives first Korean dead. Elizabeth's baby. Churchill. Paris bike riders. Bull ring soccer. Swim antics. Duck ducks divers.

**WARNER PATHE NEWS—Vol. 21, No. 107**—Flyers smash Reds in Korea. U.N. moves into new home. Atlantic Pact staff chiefs meet. St. Patrick's pilgrimage in Ireland. Farouk on vacation in France. Fashions. Tight-rope thrills. Pro football.

## First Movie Quiz Giveaway Finished

Movie Quiz—the theatrical giveaway—has announced the completion of its first 13 week period. The three regional winners, Eulas Johnson, Quintown theatre, Quintown, Ala.; H. H. Derringer, Chester theatre, Chestertown, Md., and Mrs. Virginia Baronian, California theatre, Kerman, Calif., are the recipients of an all-expense trip to Hollywood, where they will compete for a grand prize. Included in the merchandise prizes, which theatres will award to their patrons, are a complete Westinghouse kitchen and laundry, \$1,500 diamond studded wrist watch, grand piano, \$1,000 credit for anything in the Spiegel Mail Order Catalogue, Stromberg-Carlson radio and television combination, and a seven-piece set of Halliburton luggage.

## Film Rentals, Admissions Are Exempt from Controls

Film rentals and admission prices to theatres are not included in the Congressional and Senate versions of the economic controls bill. This indicates that price control, when and if effected, would not be extended to rentals and admissions. The legislation will probably go to the White House for approval next week.

# Wage Scale Minimum Set In New York

A minimum wage scale of 50 to 75 cents an hour for film theatre employees in the state of New York has been proposed by the Amusement and Recreation Minimum Wage Board to Edward Corsi, State Industrial Commissioner. If this proposal is accepted, New York will be the third state to have a minimum wage for the amusement industry with California and Massachusetts already having established this arrangement.

Mr. Corsi said that no state minimum wage order will be forthcoming until a series of public hearings are held next month on the board's recommendations. The order would then be issued about a month after such hearings are concluded; the effective dates would be 60 days later.

Following are the board's recommendations:

Cashiers, cleaners, porters and matrons in theatres—75 cents an hour in cities of over 50,000 population, and all communities in Nassau and Westchester counties; 70 cents in cities of 10,000 to 50,000 population, except communities in Nassau and Westchester counties; 65 cents an hour in cities of less than 10,000 population, except in the two aforementioned counties.

Ticket-takers and doormen—70 cents an hour in cities of over 50,000 population, and all communities in Nassau and Westchester counties; 65 cents an hour in cities of 10,000 to 50,000 population, except Nassau and Westchester communities; 60 cents an hour in cities of less than 10,000 population except communities in those two counties.

Ushers, messengers in motion picture theatres and other unclassified service staff workers—55 cents an hour in New York City, and Nassau and Westchester counties; 50 cents an hour in the remainder of the state.

## Carolina Exhibitor Meet Changes to November 21

The Theatre Owners of North and South Carolina will hold its 38th annual convention November 19-21 at the Hotel Charlotte, N. C. The convention was originally scheduled for an earlier date but was postponed to follow the TOA national convention.

The group feels it will have the "added advantage of having matters of national importance that are developed there brought to the attention of our members by leaders of the national organization."

Tom A. Little, of Charlotte, general chairman of the convention, has announced that among the topics will be the latest developments in television, COMPO; discriminatory taxation and legislation; cooperation with government agencies and bureaus; and displays of new theatre and concession equipment.



# "What the Picture did for me"

## Columbia

**AND BABY MAKES THREE:** Robert Young, Barbara Hale—This opens with a breach of Hollywood convention, and spends its whole running time trying to be funny. It doesn't succeed. Adverse comments on this for several days afterward. Played Thursday, Friday, July 20, 21.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**LUST OF GOLD:** Glenn Ford, Ida Lupino—Something different in westerns, and very well liked by our patrons. The outcome wasn't predictable, as in most, and the action, photography and settings were excellent. Played Saturday, Sunday, July 1, 2.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**MISS GRANT TAKES RICHMOND:** Lucille Ball, William Holden—A good comedy with very good performances throughout. The situations in this one were enjoyed by all. We haven't seen much of Miss Ball of late and it was a pleasure to see her again. Played Monday, Tuesday, July 26, 27.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**TOP O' THE MORNING:** Bing Crosby, Ann Blyth—Paramount hasn't been doing right by our Bing. Played Saturday Sunday, July 22, 23.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Eagle Lion-Classics

**GREAT RUPERT, THE:** Jimmy Durante, Terry Moore—Our worst weekend on record. It was a family type picture—and clean, wholesome, but a little corny, and the mechanical squirrel didn't help it any. I am sorry to say I think Durante is slipping. Played Sunday, Monday, August 13, 14.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

**KIND HEARTS AND CORONETS:** Dennis Price, Valerie Hobson, Alec Guinness—Another four star picture that is a natural for a college town. Cast is superb and Alec Guinness is tops. Played Thursday, Friday August 10, 11.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**PERFECT WOMAN, THE:** Dennis Price, Valerie Hobson—Fair comedy with a sort of lightly treated Frankenstein theme. It amused our customers most of the time. Played Monday, Tuesday, July 10, 11.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**WINSLOW BOY, THE:** Sir Cedric Hardwicke, Robert Donat—This picture is a natural for a college town. Excellent story and wonderful acting which can be thoroughly enjoyed by students and college patrons. Played Sunday, Monday, August 6, 7.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

## Hallmark

**PRINCE OF PEACE, THE:** D. Bruce—This picture played my theatre just after I became manager, and believe me, it gave me great pleasure to stand in the lobby and hear the comments from my patrons. I had three hours waits for the picture throughout its four days run. Would like to have it for five days more.—Bill Dennis, Orpheum Theatre, Elkhart, Ind.

## Metro-Goldwyn-Mayer

**AMBUSH:** Robert Taylor, Arlene Dahl—Seems like the plot in this picture is a little slow about shaping up. The start of this picture and the end of it made a bang-up good western. The middle of it dragged a little too much to suit the patrons here.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Just average business. Played Friday, Saturday, August 4, 5.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**ASPHALT JUNGLE, THE:** Sterling Hayden, Louis Calhern—They certainly made it a must to stay away from this filthy one. I can still see that old goof ogling at the sweater girl. It should never have been let out of the can, for it had no purpose. I say again, where is our Ohio Censor Board and Legion of Decency? "Movies Are Better Than Ever"—what a laugh. You really are going to drive them away in groups at this rate. Shame M-G-M and directors. Played Friday, Saturday, August 4, 5.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

**LUXURY LINER:** George Brent, Jane Powell—Nice musical in color with an ocean cruise as the framework for some good production numbers and an inconsequential story. Well liked by all. Played Thursday, Friday, July 15, 16.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**ON AN ISLAND WITH YOU:** Esther Williams, Peter Lawford—Mostly nonsense, without good comedy or music. Miss Williams can't carry a picture, nor can she act. She can swim though, and that is what her producers should let her do. Played Thursday, Friday, June 29, 30.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**ON THE TOWN:** Gene Kelly, Betty Garrett—First night went over big. Second night dropped 50%. Played Monday, Tuesday, August 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Monogram

**GENTLEMAN FROM TEXAS:** Johnny Mack Brown, Claudia Drake—Doubled this with "Mr. Hex" from the same producer. One can't call such films bad, for they are not made to be anything more than what they are—just standard program fare suitable for Saturday matinees. But they don't go over here. Played Saturday, Sunday, July 15, 16.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Paramount

**EL PASO:** John Payne, Gail Russell—A fair western film. We received a poor print of this, and the color was poor too. Played Thursday, Friday, June 22, 23.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**RED, HOT AND BLUE:** Betty Hutton, Victor Mature—A silly business with not one redeeming feature. If Miss Hutton must do these frantic production numbers, she should be given some decent material. Perhaps her move to M-G-M will provide her with better writing and direction. Many walk-outs on this. Played Monday, Tuesday, July 3, 4.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Republic

**BRIMSTONE:** Rod Cameron, Adrian Booth—Another very good Rod Cameron western in color about an outlaw father and his sons who finally meet their

doom. This western never lags and is very interesting all the way through. Lots of action. Business average. Played Sunday, August 13.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**GRAND CANYON TRAIL:** Roy Rogers, Jane Frazee—I believe this is the best Roy Rogers western I have seen here or anywhere else. Lots of the patrons, told me the same thing. I don't think any town can go wrong with this one. Played Friday, Saturday, August 11, 12.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**HOUSE BY THE RIVER:** Louis Hayward, Jane Wyatt—A big drama, something similar to a stage play. Louis Hayward is excellent. A fine performance by all the cast. I don't think this picture is suitable for small towns. Comments were divided. Played Wednesday, Thursday, August 8, 9.—O. Fomby, Paula Theatre, Homer, La.

**KID FROM CLEVELAND, THE:** George Brent, Lynn Bari—Very good programmer. Played in downtown theatres three times to so-called fair business. With a little added exploitation, did well for the fourth showing.—Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.

**PLUNDERERS, THE:** Rod Cameron, Ilona Massey—A very good western in color with enough action for any small town. Average business. Played Wednesday, Thursday, August 2, 3.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**RED PONY, THE:** Myrna Loy, Robert Mitchum—Good box office picture, especially as it has appeal to children, making it a sure hit for drive-in theatres. We did very well. Played Sunday, Monday, July 30, 31.—Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.

## Twentieth Century-Fox

**BROKEN ARROW:** James Stewart, Debra Paget—An excellent picture that appealed to the natives, children and rural patrons to such an extent that we had a full house, which is not the case these days very often. Color excellent and a four star show all the way. Played Sunday, Monday, Tuesday, August 13, 14, 15.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

**EVERYBODY DOES IT:** Paul Douglas, Linda Darnell—Story weak—stars weak—box office weak. Good thing the other feature had Abbott and Costello. Even though old, those two comedians still drag them in. Played Sunday, Monday, August 6, 7.—Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.

**I WAS A MALE WAR BRIDE:** Cary Grant, Ann Sheridan—Very well done. The only picture from Fox to do so well mid-week in this drive-in theatre. Good picture for mixed audiences. Played Tuesday, Wednesday, Thursday, August 1, 2, 3.—Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.

**JOHNNY APOLLO:** Tyrone Power, Dorothy Lamour—Doing fair business right now. Night baseball bad for us. Played Wednesday, Thursday, August 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

(Continued on following page)

(Continued from preceding page)

**OH, YOU BEAUTIFUL DOLL:** Mark Stevens, June Haver—Another fictionalized biography of a composer. The stories in these color musicals aren't too important if the music and acting are good. There are enough old songs in this one to get it by. Played Saturday, June 24.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**PRINCE OF FOXES, THE:** Tyrone Power, Orson Welles—This is a glorified, over-long scenic film of Italy. Its backgrounds are magnificent, but the script keeps getting tangled up with them. Wanda Hendrix is completely miscast. Power and Welles turn in standard performances. Played Saturday, Sunday, July 8, 9.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**WABASH AVENUE:** Betty Grable, Victor Mature—It should have been entitled "Wash-out Avenue," as it really cleaned up for another horrible weekend. Talk about slipping—Grable "done" fell, but the only one redeeming himself and picture was Victor Mature, the best I've ever seen him. He's really alive in this one—such a change from his usual pretty boy, dead-pan routine. James Barton wasn't bad either.—E. J. Bunnell, Crist Theatre, Loveland, Ohio.

## Universal

**KEEP 'EM FLYING:** Bud Abbott, Lou Costello—Another one of those Abbott and Costello pictures where everyone came out of the theatre laughing. These old pictures really pep up things around here, especially at the ticket window. Played Sunday, August 6.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**MA AND PA KETTLE:** Marjorie Main, Percy Kilbride—A good comedy for rural patronage. It brought quite a few laughs. Fair mid-week business for this time of the year. Played Wednesday, Thursday, August 9, 10.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Warner Bros.

**BRIGHT LEAF:** Gary Cooper, Lauren Bacall—A big production with an excellent cast, well performed. Business above average. Favorable comments. Gary Cooper is always a drawing card in my situation. Played Saturday, Sunday, Monday, August 12, 13, 14.—O. Fomby, Paula Theatre, Homer, La.

**FLAMINGO ROAD:** Joan Crawford, Zachary Scott—Excellent dramatic picture about machine politics in an American community. Good performances throughout. Very well liked. Played Tuesday, Wednesday, July 18, 19.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**GIRL FROM JONES BEACH, THE:** Virginia Mayo, Ronald Reagan—Amusing comedy with a good cast. This should have been done in color. Played Monday, Tuesday, June 19, 20.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

**MONTANA:** Errol Flynn, Alexis Smith—Color swell. Box office business just as good. Flynn for the women, Smith for the men and western story for the kids, topped with Technicolor, ideal for end of week for drive-in theatre. Played Friday, Saturday, August 4, 5.—Evan Thompson, Berkshire Drive-In Theatre, Pittsfield, Mass.

**MY DREAM IS YOURS:** Jack Carson, Doris Day—Nice musical comedy in color. Doris Day turns in a good performance and she can put over a song. Carson is popular here too. The cartoon sequence was a surprise and was enjoyed. Played Thursday, Friday, July 6, 7.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi, Arabia.

## Shorts

### Metro-Goldwyn-Mayer

**SAFETY SECOND:** Technicolor Cartoon—This Tom and Jerry cartoon is hard to beat. Try it.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**UNINVITED PEST, THE:** Gold Medal Reprint Cartoon—A squirrel pesters a bear and the proceedings are very funny. Good cartoon.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**VENTRILOQUIST CAT:** Technicolor Cartoon—A cat throws his voice and causes a dog a lot of trouble, but finally everything backfires upon the cat. Very good.—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Republic

**BATTLE FOR KOREA:** Special—I was a little doubtful about this, but it proved to be an interesting short about the start of the war in Korea.—Pat Fleming, Gail Theatre, Round Pond, Ark.

# Short Product in First Run Houses

## NEW YORK—Week of Aug. 21

**ASTOR: Puss Cafe (Disney cartoon)....RKO**  
Feature: Edge of Doom.....RKO

**CAPITOL: Trouble Indemnity (cartoon)**  
.....Columbia  
**Land of Auld Lang Syne (FitzPatrick)....MGM**  
Feature: Petty Girl.....Columbia

**CRITERION: Thundering Rails ....Universal**  
**Eight Ball Bunny (cartoon).....Warner Bros.**  
Feature: Abbott & Costello in the Foreign Legion  
.....Universal

**MAYFAIR: Beaver Valley (Disney).....RKO**  
Feature: Treasure Island.....RKO

## PARAMOUNT: Popeye Makes a Movie

Feature: The Furies.....Paramount  
.....Paramount

**RIVOLI: Heap Hep (cartoon).....Paramount**  
**Fontane Sisters .....20th-Fox**  
Feature: No Way Out.....20th-Fox

**ROXY: Cat Happy (cartoon).....20th-Fox**  
**This Is the United Nations-Screen Magazine No. 3 .....United Nations**  
**Zipper Fleet .....U. S. Navy**  
Feature: Stella.....20th-Fox

**STRAND: Wish You Were Here. Warner Bros.**  
**Hillbilly Hare .....Warner Bros.**  
**So You Want to Move.....Warner Bros.**  
Feature: Kiss Tomorrow Goodbye.....Warner Bros.

## Twentieth Century-Fox

**TALKING MAGPIES IN STOWAWAYS, THE:**  
Terrytoon—Good cartoon, as usual.—Pat Fleming,  
Gail Theatre, Round Pond, Ark.

## Wanger Gives 14 Prints To Academy Archives

Fourteen prints of Walter Wanger productions have been added to the collection in the archives of the Academy of Motion Picture Arts and Sciences in Hollywood. The films are "Fatal Lady," "Big Brown Eyes," "The President Vanishes," "Trail of the Lonesome Pine," "The Case Against Mrs. Ames," "The Moon's Our Home," "Private Worlds," "Mary Burns, Fugitive," "Every Night at Eight," "Her Master's Voice," "Palm Springs," "Smart Girl," "Spendthrift" and "Shanghai." The Academy owns no rights to the pictures, and their showing will be limited to Academy members and qualified students of films.

## Adds Five Theatres To Eastern Circuit

Mel Fox, who operates an independent circuit in the Eastern Pennsylvania-Southern New Jersey territory, added a total of five new theatres to his circuit last month with openings for three drive-ins and two indoor theatres held during the month of July. Already in operation is the Bridgeton drive-in, Bridgeton, N. J.; the 309 drive-in, Montgomeryville, Pa., and the Cross-Keys, Cross-Keys, Pa. Also opened at the end of last month were the Merben, Philadelphia, which he will operate in cooperation with Sam Shapiro, and the Wildwood drive-in near Wildwood, N. J.

## Change Film Theatre License Charges

The City Council of Aiken, S. C., recently voted to lower motion picture theatre licenses from \$200 to \$100, and the license for a second theatre—owned and operated by the same operator—was raised from \$25 to \$50. Licenses for cigarette vending machines were raised from \$10 to \$15, while peanut vendor machine licenses were raised from \$5 to \$10.

## Boyer's Photo Collection To Eastman House

Alden Scott Boyer of Chicago has presented the George Eastman House in Rochester his collection of photographs, apparatus, books and documents pertaining to the history of photography. Beaumont Newhall, curator of the international photographic center, announced the gift at the annual meeting of the Eastman House board of trustees. Official presentation will take place in January, 1951. The material includes a library numbering 7,000 volumes and a quantity of unique pieces of historical apparatus. According to Oscar N. Solbert, director of the center, a long range survey of motion picture history is part of the institute's motion picture program.

## South Carolina County Vetoes Sunday Films

Voters of Greenville County, South Carolina, have voted 18,397 to 10,371 against Sunday amusements. At Greenville, Sheriff Homer Bearden and Police Chief J. H. Jennings said that they expect operators to cooperate by not opening any amusements on Sunday. Any that are opened, however, will be closed, with city policemen acting in the city and the sheriff's men in the county area without the city. Ed Pettett, operator of the Paris and Roxy theatres, Greenville, said he would cooperate, but added: "But we think it is unfair that they're closing the theatres and letting the rest of the places of Sunday amusements stay open like skating rinks and swimming pools."

## Favor Sunday Films

The City Council of Hickory, N. C., voted to permit Sunday night theatre operation between 8:45 and 11:30 P.M. The amendment will require a second reading within the next few weeks before the measure will become final.

## Seeks Sunday Shows

Dr. Philip Liebig, owner of the new Northside Drive-in at Brownsville, N. Y., is seeking permission to operate on Sunday, currently prohibited by town law.



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## The Industry Needs a Different Approach

**A** PROPOSAL by Spyros Skouras, president of 20th Century-Fox Film Corporation, for special handling in presentation and exhibition of the new picture, "All About Eve," deserves careful attention by theatre managers in every type of situation. Mr. Skouras asks that theatres playing his new film run only scheduled performances with advance ticket sale, and compel audiences to occupy reserved seats, on time, in order to see the picture from beginning to end.

There are many leaders in film industry who believe that one of the things wrong with current business at the box office is the fact that so many patrons see their pictures backwards. The finest technical skills are employed to create entertainment films, but no skills can prevent disaster when the average person sees the last half first and vice versa. It would be sufficient to ruin the quality of any book, play or conversation. So all credit to 20th Century-Fox for having the courage to suggest a change.

The application of the Fox showmanship suggestion will vary in situations, large and small. In many small towns, audiences really try to make "the first show" or "the second show" at night, and they wait dutifully, for the picture to break. But it does require special handling, and what we like best is an idea already suggested by Mike Simons, of Metro. Allocate blocks of seats to persons arriving on time and hold these seats, up to a certain performance hour. No reserved seat coupons nor numbered seats, just enough to go around, limited to the number sold in advance.

We like, too, the suggestion from Mr. Skouras that the advance sale of seats be placed around town, in department stores and elsewhere, where another box office will provide another point of sale. You'll find ways to do that profitably and without trouble. Perhaps that is just what is needed to provide a different approach in the difficult problem of restoring film business to former levels and finding that "lost audience."

### PROJECT BOX OFFICE

One of the first acts of the new Council of Motion Picture Organizations—hereafter referred to as "COMPO"—will be a survey of audience tastes to find out what's right or wrong at the box office. Rumor has it that \$3,500 has been authorized for the project, but that as much as \$50,000 may be required.

We haven't much use for surveys—and especially those in which "several college professors" are being consulted. If we knew a bad word that could be printed in the *Herald*, this is exactly where we would use it. The industry doesn't need to hire outsiders to tell us what's right or wrong. Harry Arthur told us last week; and every working manager knows in his own situation.

Not long ago, the League of New York Theatres hired the very expensive Edward L. Bernays, public relations expert extraordinary, to conduct a survey of what might be wrong with what they quaintly call the "legitimate" theatre. The mountain labored and brought forth—some elementary information that might have been obtained from an average doorman on Broadway. And nobody knows more about what's right or wrong in the theatre than Lee Shubert.

The person to consult on what's right or wrong at the box office is the manager, at the point of sale.

**Q** A. D. Pavey, manager of the Odeon theatre, Herne Bay, England, has been awarded the rare "Showmanship Star" by Circuits Management Association, for his fine campaign on "Twelve O'Clock High," which is now entered for the Quigley Awards. Since the formation of C.M.A., only four other "Stars" have been given. "It so happens," says Mr. Pavey, in his report, "that I'm a pilot in the R. A. F. V. R."

**Q** J. P. Harrison, manager of the Campus theatre, Denton, Texas, was top winner in the 20th Century-Fox contest for the best campaign on "Mother Didn't Tell Me," with Ivan Ackery, manager of the Orpheum theatre, Vancouver, second; Mrs. Eunice MacDaniel, of the Ritz theatre, Tulsa, third; and Delmo Larison, of the 5th Avenue theatre, Seattle, fourth. Nearly a hundred others, most of whom are Round Table members, were also awarded prizes.

We chided Mr. Harrison for having "tricked up" his campaign with a top-hat and false teeth, because Quigley Award entries depend on their contents, not the covers. For instance, at the annual judging, each Quigley entry wears a brown-paper cover and bears a number, to make things even at the start. Mr. William O'Donnell, division manager for the Interstate Circuit, writes to tell us that campaigns from J. P. Harrison are "apt to be decorated with whistles, balloons, toy guns or live midgets emerging from the pages."

He cites Harrison as "a veteran of more than 35 years in our business and one of the outstanding ticket sellers in this part of the country." To make it more emphatic, the Interstate Circuit has matched and doubled the value of his 20th Century-Fox prize, and that we do like.

**Q** "The heaviest motion picture advertising in Portland in the last ten years" is reported by our *HERALD* correspondent, who sends a copy of the ten-page "Treasure Island Section" to the *Portland Oregonian*, promoted in conjunction with the run of "Treasure Island" at the Paramount and Oriental theatres. Twenty-one local merchants took part in the "treasure hunt" with cooperative advertising to support it, in line with pressbook suggestions. The *Oregonian* did a nice job, illustrating the special section with big news pictures of attractive models, posed with many of the fine prizes.

—Walter Brooks



## Pulling Them in Off the Streets

The point of sale in picture business is that space between the curb and the inside lobby, where the patron makes up his mind to buy tickets. And it takes some showmanship to persuade them not to postpone the moment when they will dig down for the price.

At right, James Barrett, manager of the Florida theatre, Miami, arranged attractive cut-out figures of Esther Williams all the way across the lobby doors—an invitation not to be ignored.

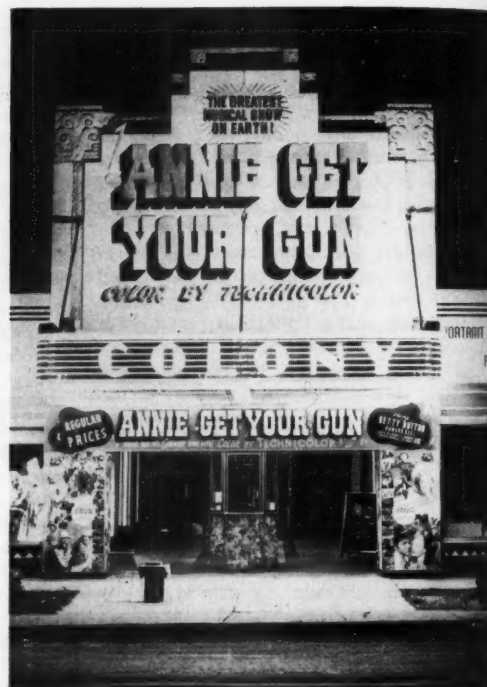
Below, Jimmy Accetta, manager of the Temple theatre, Saginaw, Mich., poses three live girls with one mannequin wearing a bathing suit, and a cut-out of Esther Williams, as lobby display.



Bob Shapiro, manager of the Paramount theatre, on Broadway, is held up at gun-point and forced to take a summons to see "My Friend Irma Goes West"—and he doesn't mind.

The Empire theatre, Bay City, Michigan, staged its own version of "Annie Get Your Gun" as street ballyhoo, with these characters portraying "Annie," "Buffalo Bill," and "Sitting Bull."

Milton Langford, manager of the Colony theatre, Miami, displays man-sized cut-out letters to advertise "Annie Get Your Gun" on the front of the theatre, good night and day (at right).



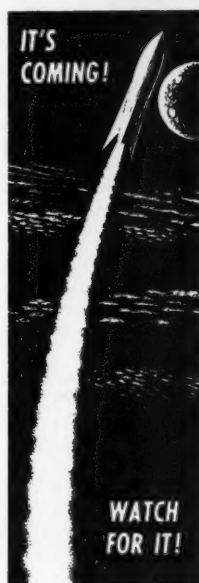
# "Rocketship" Launched With Teaser Ad Series

Steve McManus, manager of the Odeon theatre, Fort William, Ontario, submits one of the best of his always interesting campaigns on "Rocketship X-M," which he gave extra advertising to obtain extra business. He cites the use of 220 inches of newspaper space, more than twice his usual budget, and proves that it paid well, as an investment, plus his showmanship.

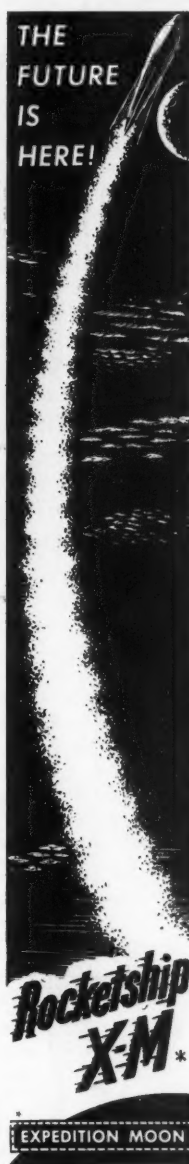
He started with a series of "teaser ads," some of which are reproduced on this page, that grew into large display space as the campaign progressed. Beginning with the very small one-column "rocket," the length and size increased until it appeared in two-column width, the full length of the page, and to this was added even larger display on the first and second days of the run. An unusual newspaper ad was one of the same series illustrated here, but with the rocket circling back and the top line reading "Ends Tonight," which ran on the last day, in comparatively small space. This brought them in for the finish.

Radio time augmented the newspaper campaign, and "priority" cards, entitling bearer to "consideration in obtaining transportation in the first scheduled flight to the moon," were distributed, along with a special tabloid newspaper, devoted to the space-ship and its exploits. A special cut-out rocketship display in the theatre lobby used recorded sound effects. Business, he reports, was 100 per cent above normal for similar play-dates and sufficient to show a spectacular profit on the increased use of newspaper advertising. We believe Round Table members will appreciate Steve's demonstration of showmanship.

Al Perkins, manager of the Roxy and Capitol theatres, Midland, Ontario, used similar advertising methods for "Rocketship X-M" and submits a sample of his flash herald, made with the same 2-column ad mat referred to above, which was sponsored by a local merchant. (We've sent out a call for the pressbook on "Rocketship X-M" which was not received at the Round Table, and it will be reviewed under "Selling Approach".)



Three of the teaser ads used by Steve McManus, manager of the Odeon theatre, Fort William, Ontario, as his newspaper campaign for "Rocketship X-M" took off, first in small space, then zoomed up to larger and larger display, for double the advertising budget.



## Allied Sells Exploitation In Bulletin

It's news when a bulletin from one of the units of Allied States Association of Motion Picture Exhibitors comes right out in favor of showmanship and exploitation, using these terms as freely as expressed in the lead article in the current issue from Michigan. We rise to bow deeply to Joe Uvick, president; Charley Snyder, secretary, and many others whom we've known over the years, in Allied meetings in Detroit and elsewhere around the country.

### A Showman Shows Them

Under the caption, "Joe Denniston's Public Relations," the bulletin reprints a letter from this old time showman in Monroe, Mich., always alert for possibilities, who has grasped an opportunity in a pre-release showing of Metro's "Stars in My Crown." He says, "My chief purpose in writing this letter is the realization that, while it is a good picture, it is one that unless it has unusual promotion will not do more than ordinary business, and so a great opportunity will be lost. Fortunately, it is an exploitable picture, and if properly advertised and promoted, will pay off not only at the box office, but in building good will, winning back the 'lost audience' and helping us to prove that 'Movies Are Better Than Ever'."

He continues, "We started our campaign with a screening for local leaders and Protestant ministers (since the hero of the film story is a Protestant minister). The picture sold itself to the preview audience and they gladly gave us endorsements to use in our advertising. We next ordered a special trailer, using the names of local people, and this attracted a lot of attention because patrons were not used to seeing their names on the screen. We next arranged a lobby display of insert cards, 11 x 14 photos, a large family Bible and two large old-fashioned pistols. This display was unusual, dramatic and a crowd-stopper. We increased newspaper space to use larger display mats and to include two or three letters daily from local people, and we used all of the letters, running different letters each day."

### Finds "Lost Audience"

Joe Denniston says the resulting gross business exceeded that obtained with "Cinderella," "Sands of Iwo Jima," "Battle-ground" and "Cheaper By the Dozen," and he attributes this to the handling, in comparison with other record-breaking films. "The campaign paid off handsomely in dollars and cents, but what is more important, the picture did a great job of good will building. We saw many people here we had not seen in years, and many went out of their way to say kind things about the picture, and to express a hope they would see more pictures of the same calibre."

### Russ Bovim Early With "Three Little Words"

Russ Bovim, manager of Loew's State theatre, St. Louis, is one of the first to come through with a report on "Three Little Words," which is getting a strong play in Loew's theatres as one of the best musical films of the year. Russ employed a Fred Astaire dance studio tieup locally, and plenty of cooperation with radio, record and music shops. Working with Russ Severin (a brother Elk) he promoted a high kicking contest over television station KSD-TV. The "U-Drive-It" Corporation accented their own three little words.

### Try This on the Next Four-Day Holiday

Harry Burke, manager of the Community theatre, Saratoga Springs, N. Y., obtained a clever result for the promotion of "Annie Get Your Gun" by supplying local merchants on the eve of the July 4th holiday with banners for their windows, proclaiming that they were "CLOSED—Gone to see 'Annie Get Your Gun' at the Community theatre." Few shops in town failed to display the banners, and the accumulative result was a lot of advertising in prominent places. He also promoted a cooperative page for the picture, in which nine merchants participated.

# Top Bracket Ads for the Music Hall

Here are examples of the best newspaper advertising that money can buy, placed in the most expensive newspaper space in America, for the world premiere of Paramount's new contender for Academy Awards, "Sunset Boulevard," at the finest show-window theatre in the country, the Radio City Music Hall.

But the best thing about it is the fact that you can do as well when your playdates roll around. Fred Lynch, director of advertising and publicity for the Music Hall, has demonstrated how to make effective use of pressbook materials.

**! a most unusual motion picture**



**SUNSET BOULEVARD**  
A HOLLYWOOD STORY!

The last time you saw a picture like this... it won four Academy Awards... It was "The Lost Weekend."

**WILLIAM HOLDEN • GLORIA SWANSON • ERICH VON STROHEIM**  
as Young Joe Gillis, as Norma Desmond, as Max von Mayerling

with Nancy Olson • Fred Clark • Lloyd Gough • Jack Webb  
and Cecil B. DeMille • Hedda Hopper • Buster Keaton • Anna Q. Nilsson • H. B. Warner • Franklin Panama  
Produced by Charles Brackett • Directed by BILLY WILDER • Written by Charles Brackett, Billy Wilder and D. M. Marquardt, Jr. • A Paramount Picture

**Sunset Boulevard**  
THE HOLLYWOOD STORY!



This is the story of young Joe Gillis, a Hollywood writer... of Norma Desmond, a glamorous movie star, greedy for greatness and Joe... and of lovely Betty Schaefer who loved Joe with all her heart.

Starring **WILLIAM HOLDEN • GLORIA SWANSON • ERICH VON STROHEIM**  
A Paramount Picture

**STARTS THURSDAY • RADIO CITY MUSIC HALL**

**SUNSET BOULEVARD**  
THE HOLLYWOOD STORY!



This is the story of young Joe Gillis, a Hollywood writer... of Norma Desmond, a glamorous movie star, greedy for greatness and Joe... and of lovely Betty Schaefer who loved Joe with all her heart.

**NEXT ATTRACTION**  
RADIO CITY MUSIC HALL

The last time you saw a picture like this... it won four Academy Awards.

It was "The Lost Weekend." That was exactly five years ago. "The Lost Weekend" was brought to the screen by the famed writer-director-producer team, Charles Brackett and Billy Wilder. Now, after five years of preparation, they give you their top motion picture achievement—"Sunset Boulevard." It is one of the most EXTRAORDINARY pictures ever filmed. It is at one and the same time a tender love story, a gripping tragedy and a story of Hollywood unlike anything you have ever seen before. Here is a picture so completely daring and so unusual that you will certainly rate it with the best films of all time.

PARAMOUNT PRESENTS  
**WILLIAM HOLDEN**—as Young Joe Gillis  
**GLORIA SWANSON**—as Norma Desmond  
**ERICH VON STROHEIM**—as Max von Mayerling  
**SUNSET BOULEVARD**  
A HOLLYWOOD STORY!

with NANCY OLSON • FRED CLARK • LLOYD GOUGH • JACK WEBB  
and Cecil B. DeMille • Hedda Hopper • Buster Keaton • Anna Q. Nilsson • H. B. Warner • Franklin Panama  
Produced by Charles Brackett • Directed by BILLY WILDER • Written by Charles Brackett, Billy Wilder and D. M. Marquardt, Jr.

**RADIO CITY MUSIC HALL**  
Showplace of the Nation • Rockefeller Center

This is the story of young Joe Gillis, a Hollywood writer of Norma Desmond, a glamorous movie star, greedy for greatness and Joe... and of lovely Betty Schaefer who loved Joe with all her heart.

**WORLD PREMIERE TODAY**  
Doors Open 10:30 A. M.

**ON THE GREAT STAGE**  
A glorious spectacle in six eye-filling scenes... produced by Leonidoff with settings by James Stewart Morcom... Music Hall Symphony Orchestra under direction of Raymond Poige playing "Franz Liszt Fantasy."

**"BEAUX ARTS BALL"**  
A gay and lively masquerade party... with the Glee Club and Corps de Ballet.

**"COLORAMA"**  
World-famous Rockettes in an exciting precision number.

**"GREENWICH VILLAGE"**  
Giselle and Francois Szony, artist and model, in fast-moving adagio... and The Nonchalants in hilarious specialty...

**"PRETTY AS A PICTURE"**  
Glen Burris, favorite lyric tenor, and Jessica Maist, soprano, in romantic song.

**"VALME DES FLEURS"**  
The Corps de Ballet in an entrancing number to Tschokovsky's beloved music.

**WILLIAM HOLDEN • GLORIA SWANSON • ERICH VON STROHEIM**  
with NANCY OLSON • FRED CLARK • LLOYD GOUGH • JACK WEBB  
and Cecil B. DeMille • Hedda Hopper • Buster Keaton • Anna Q. Nilsson  
H. B. Warner • Franklin Panama  
Produced by Charles Brackett • Directed by BILLY WILDER • A Paramount Picture

Phone at: 30-45, 1-35, 4-35, 7-35, 10-35 • Stage Show at: 10-45, 1-45, 4-45, 7-45  
Doors Open Friday 10:30 A. M.



## Round Table In England

**Q** L. LOVELL, manager of the Regal cinema, Kirkcaldy, pleased with the results of his "Neptune's Daughter" contest which he says was a great success, financially and in added prestige for the theatre. He also found a charming winner in his "Doris Day Crooning" contest. . . . A. D. PAVEY, manager of the Odeon theatre, Herne Bay, put out a remarkable herald for "She Wore a Yellow Ribbon." His staff actually tied yellow ribbon bows on each of 3,000 throw-aways distributed from door to door! . . . ARTHUR E. BATTRICK, manager of the Strand cinema, Bideford, fortunate in the fact that location shots for "Treasure Island" was shot in and around his North Devonshire town, scored with publicity for the picture, using local people who had worked in the picture. . . . D. E. DANIELL, manager of the Odeon theatre, Ramsgate, reenacted some scenes from "Treasure Island" using a restaurant ship moored in the harbour, and local characters as exploitation for the film. . . . P. ANDREW NEATROUR, publicity manager for Associated British Cinemas, London, sends a campaign on "The Dancing Years" treasure hunt that might have been the model for other treasure hunts now on throughout the country. . . . G. WILLIAMS, manager of the Regent cinema, Chatham, distributed twelve birthday cakes to the oldest couples and had the Mayors of the three Medway towns to award them, in celebration of the theatre's 12th anniversary. . . . MISS LILY WATT, manager of the Odeon theatre, Coatbridge, sends tear sheets of her recent newspaper breaks. . . . CHARLES SMITH, manager of the Regent theatre, Brighton, wired-in the dance band from the dance hall upstairs as exploitation for the British film, "Dance Hall." . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, submits an interesting campaign on "No Man of Her Own."

**Q** R. PARSONS, manager of the Royalty cinema, Birmingham, sends the attractive programme for "Harborne Shopping Week" and details of his contest to select "Miss Harborne 1950" in a fine cooperative plan for community benefit. "Twenty Oddities" (things not generally displayed) and "Best Windows" were discovered by shoppers who entered the contest. . . . ARTHUR LOWRIE, manager of the Ritz cinema, Hastings, surprised local folks when he and his staff appeared as officers in uniforms of the "Vostian Army" featured in the British film, "State Secret." . . . HARRY SAUNDERS, manager of the Odeon theatre, Prestwich, files an impressive campaign for "Twelve O'Clock High." The story of the film was serialized in the *Salford Echo*. . . . S. TONY TENSER, manager of the Savoy cinema, Croydon, bargained with a nearby photographer to make pictures of patrons, entering and leaving the showing of "Adam's Rib" and then displayed these candid shots as "before and after seeing a terrific comedy." . . . KENNETH A. HALL, manager of the Savoy cinema, Wolverhampton, sent a wire of congratulations of Queen Mary on her 83rd birthday, then had the pleasure of reading her acknowledgement to his audience. . . . J. B. HUDSON, manager of the Perrymount cinema, Haywards Heath, sends a copy of the souvenir program commemorating the theatre's 15th anniversary. . . . F. C. ELLIOTT, manager of the Dominion theatre, Walthamstow, used a coloring contest for "Ambush." . . . A. A. OWEN, manager of the Majestic cinema, Mitcham, proud of the way his children's dances, well rehearsed, obtained good newspaper notices. . . . J. MURPHY, manager of the Granby cinema, Reading, had a comedy cab displayed for "Yellow Cab Man" with cut-out caricatures of Red Skelton. . . . E. G. PIKE, manager of the Odeon theatre, Southend-On-Sea, reports "Treasure Island" was so full of exploitation that the snag rose, when to stop, not where to start.

## Selling Approach

**TREASURE ISLAND—Walt Disney.** In color by Technicolor. A great action picture, alive with excitement. The greatest adventure of them all. Robert Louis Stevenson's famous story, read and loved by over 200 million people, around the world. Stevenson's panoramic tale of piracy translated into colorful live action, emerges as a typical Walt Disney achievement. 24-sheet and other posters will make strong action cut-outs, featuring Stevenson's colorful characters. There is an excellent herald that keys the campaign in any situation. Follow its lead into all your advertising. Newspaper ad mats are equally strong and numerous, providing plenty of choice for size or shape or style. There are enough in smaller sizes to meet anyone's needs, but the picture deserves at least one smash ad in any town. Exploitation supplement, included in the pressbook, gives you the plan for a "treasure hunt"—along the lines that have been enormously successful in key cities. You can follow this lead on your own Main Street, with the cooperation of many willing merchants. Read every word of the instructions. The whole thing was described on the editorial page of last week's Round Table. You can buy accessories to conduct this treasure hunt, at reasonable prices, including treasure chests, locks and keys. A fine coloring mat will bring in the kids with entries for a contest. Publicity mats and stories will justify free space in many newspapers. You'll find them colorful and interesting. Cooperative ad-page mats and slugs are a natural for merchandising tieups.

**SEAL ISLAND and BEAVER VALLEY—Walt Disney.** Print by Technicolor. Two outstanding short subjects that deserve every manager's special attention, made to order to round out an all-Disney program. True life adventures of real animals in their natural settings. Grown-ups will enjoy these films as much as the children, and you'll never find a more appropriate short film for many occasions. Both subjects are provided with press sheets, not as elaborate as a feature pressbook, but ample for your purposes and far beyond what is generally offered to managers for the exploitation of a short subject. There are good posters, in 3-sheet and 1-sheet sizes, and a set of four 11 x 14's in color. But you'll find it worth while to build a special frame of the ten 8 x 10 black and white stills, which will stop traffic on any Main Street. There are also a set of six "color-Glo" prints in addition, so you can make a combination. The newspaper ad mats are in 3-column, 2-column and single-column width and have all the good advertising quality of your feature display. Figure a way to include one of these in every ad you run on the combined bill. And remember that these Walt Disney pictures will draw their own audience, so play them UP, not down. Don't treat such exceptional short films as an after-thought, or a mere supplement to a major attraction. Plenty of your patrons will agree this is the attraction. Publicity mats and stories will surely get attention in newspapers. Look through this press sheet for special materials you can display on school property.

### Theatre Manager Addresses Businessmen's Association

Al Meskis, manager of Warner's Egyptian theatre, Milwaukee, was chosen as speaker to address the Upper Teutonia Avenue Businessmen's Association on the occasion of their "Letter Banquet Picnic," at King's North Stadium, at which time students are awarded their letter for community interest. Al reports that none of the committee thought of inviting the downtown newspapers, so he managed to have the event covered by a newspaper photographer to obtain front page breaks. The news pictures appeared also on school bulletin boards with reference to the theatre manager.

### Paints Himself In Jail

Bill Knaus, manager of Walter Reade's Park theatre, Morristown, N. J., painted bars with black paint on all the glass, doors, as well as on the circular windows of the cashier's booth, to put over his exploitation for "Caged"—so realistic that it resulted in much comment and many gags.

OUTDOOR  
REFRESHMENT  
CONCESSIONAIRES  
FROM COAST TO COAST  
OVER 1/4 CENTURY

NOW SPECIALIZING  
IN REFRESHMENT  
SERVICE FOR  
DRIVE-IN THEATRES

**SPORTSERVICE Corp.** JACOBS BROS.  
703 MAIN ST. • BUFFALO, N. Y. • WA. 2905

FOR 31 YEARS THE LEADERS  
in the  
**SPECIAL TRAILER  
FIELD**  
GUARANTEED QUALITY  
GOOD SHOWMANSHIP  
P.D.Q. SERVICE

SEND YOUR  
NEXT ORDER TO  
**FILMACK**  
CHICAGO - 1327 S. Wabash Ave.  
NEW YORK - 619 West 54th St.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 111 attractions and 8,513 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 12 preceding issues of the *HERALD*. Daggers denote attractions published for the first time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello in the Foreign Legion (U.I.)	2	24	20	3	—
Annie Get Your Gun (MGM)	59	36	12	—	—
Asphalt Jungle, The (MGM)	—	9	17	43	16
Baron of Arizona (Lippert)	1	10	13	16	26
Barricade (W.B.)	—	2	15	66	42
Beau Geste (Para.)	—	3	3	—	5
Belle of Old Mexico (Rep.)	—	—	—	—	7
Big Hangover, The (MGM)	1	18	53	38	13
Big Lift, The (20th-Fox)	—	3	51	88	17
Black Hand (MGM)	—	1	5	99	24
Bodyhold (Col.)	—	—	—	4	1
Boy From Indiana (E.L.C.)	—	—	3	3	4
Bright Leaf (W.B.)	12	33	19	5	11
Broken Arrow (20th-Fox)	4	6	—	—	—
Buccaneer's Girl (U.I.)	—	15	21	24	21
Caged (W.B.)	1	22	15	15	5
Captain Carey, U.S.A. (Para.)	1	5	47	86	36
Capture, The (RKO Radio)	—	—	1	4	3
Cargo to Capetown (Col.)	1	1	103	43	20
Cariboo Trail, The (20th-Fox)	—	2	12	—	—
Champagne for Caesar (U.A.)	—	22	31	5	5
Cheaper by the Dozen (20th-Fox)	182	60	12	67	4
Cinderella (RKO Radio)	27	36	31	71	2
Colt .45 (W.B.)	4	68	105	19	5
Comanche Territory (U.I.)	9	34	63	63	21
Conspirator, The (MGM)	—	7	17	9	24
Crisis (MGM)	—	—	1	15	9
Curtain Call at Cactus Creek (U.I.)	—	—	23	46	4
Damned Don't Cry, The (W.B.)	2	12	62	116	32
Daughter of Rosie O'Grady, The (W.B.)	3	43	87	99	16
D.O.A. (U.A.)	—	6	15	2	1
Destination Tokio (W.B.)	1	1	—	—	8
Duchess of Idaho (MGM)	24	39	11	—	—
Eagle and the Hawk, The (Para.)	1	26	83	104	4
Father of the Bride (MGM)	74	64	22	4	1
Flame and the Arrow, The (W.B.)	3	10	13	—	—
Fortunes of Captain Blood (Col.)	—	—	8	10	1
Furies, The (Para.)	—	1	2	4	—
Golden Gloves Story, The (E.L.C.)	—	—	7	5	5
Golden Twenties, The (RKO Radio)	1	4	1	1	—
Good Humor Man, The (Col.)	—	2	14	16	3
Great Jewel Robber, The (W.B.)	—	—	2	2	3
Great Rupert, The (E.L.C.)	—	—	8	5	15
Gunfighter, The (20th-Fox)	2	37	75	32	2
Happy Years, The (MGM)	—	1	20	6	2
House by the River (Rep.)	—	—	—	2	4
I Was a Shoplifter (U.I.)	—	—	2	4	2
In a Lonely Place (Col.)	—	—	8	16	9
Intruder in the Dust (MGM)	—	1	1	1	6
Jackie Robinson Story, The (E.L.C.)	—	8	11	2	24
Kid from Texas, The (U.I.)	3	20	24	15	—
Kill the Umpire (Col.)	—	15	18	81	14
Kiss for Corliss, A (U.A.)	1	—	8	6	1
Lawless, The (Para.)	—	—	5	8	7
Lives of a Bengal Lancer (Para.)	—	3	2	—	7
Love Happy (U.A.)	—	5	34	23	—
Love That Brute (20th-Fox)	—	—	3	35	15
Ma and Pa Kettle Go to Town (U.I.)	73	74	74	43	1
Mother Didn't Tell Me (20th-Fox)	—	7	22	115	2
My Friend Irma Goes West (Para.)	6	34	44	9	2
Mystery Street (MGM)	—	—	1	1	2
Nancy Goes to Rio (MGM)	—	9	72	79	10
Nevadan, The (Col.)	2	16	20	7	1
Night and the City (20th-Fox)	—	—	15	9	6
No Man of Her Own (Para.)	—	4	25	73	64
No Sad Songs For Me (Col.)	1	1	33	57	46
One Way Street (U.I.)	—	—	5	4	5
Our Very Own (RKO Radio)	3	1	1	—	—
Outriders, The (MGM)	1	14	66	72	74
Outside the Wall (U.I.)	—	4	5	56	3
Paid in Full (Para.)	2	5	26	52	4
Palomino, The (Col.)	2	1	10	1	4
Peggy (U.I.)	2	9	16	10	—
Perfect Strangers (W.B.)	—	—	12	69	26
Please Believe Me (MGM)	—	10	9	40	8
Quicksand (U.A.)	—	—	11	9	6
Reformer and the Redhead, The (MGM)	1	11	109	84	38
Return of the Frontiersman (W.B.)	—	1	7	11	4
Riding High (Para.)	4	30	72	93	14
Rock Island Trail (Rep.)	—	3	17	9	4
Rocketship XM (Lippert)	3	8	5	1	1
Rogues of Sherwood Forest (Col.)	—	17	10	2	—
Samson and Delilah (Para.)	8	20	5	—	1
Sands of Iwo Jima (Rep.)	11	12	—	1	—
Savage Horde, The (Rep.)	—	—	4	11	2
Secret Fury, The (RKO Radio)	—	—	7	28	20
711 Ocean Drive (Col.)	—	2	1	1	—
Shadow on the Wall (MGM)	1	—	3	7	19
Side Street (MGM)	—	2	9	60	10
Sierra (U.I.)	—	6	24	7	5
Skipper Surprised His Wife, The (MGM)	—	2	5	23	3
Square Dance Katy (Mono.)	—	1	6	2	—
Stage Fright (W.B.)	—	1	88	12	33
Stars in My Crown (MGM)	38	11	11	3	—
Stella (20th-Fox)	—	—	4	5	7
Tarzan and the Slave Girl (RKO Radio)	—	10	12	6	—
Three Came Home (20th-Fox)	5	43	59	44	6
Three Little Words (MGM)	12	6	1	—	—
Ticket to Tomahawk, A (20th-Fox)	10	6	66	93	24
Treasure Island (RKO Radio)	5	11	6	—	—
Under My Skin (20th-Fox)	—	1	40	13	14
Webash Avenue (20th-Fox)	6	40	78	105	18
Wagonmaster (RKO Radio)	—	6	7	25	2
Wake Island (Para.)	—	1	1	4	—
Where the Sidewalk Ends (20th-Fox)	1	—	3	13	1
White Tower, The (RKO Radio)	—	1	10	3	2
Winchester 73 (U.I.)	24	50	33	3	—
Woman of Distinction, A (Col.)	—	3	26	69	16
Woman on Pier 13, The (RKO Radio)	—	3	6	4	2
Yellow Cab Man, The (MGM)	4	18	69	79	2
Young Man With a Horn (W.B.)	1	4	16	102	29

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The Texan theatre, only theatre at Mesquite, Tex., has been purchased by Arlie B. Crites and Fred Hoenscheidt, Dallas theatre men. It was sold by James Riggs and Mrs. R. O. Gross, owners since 1942. Cecil Beasley, of Mesquite, has been appointed manager.

MOTION PICTURE HERALD, AUGUST 26, 1950

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## Oklahoma Drive-in

The new Black's drive-in theatre, now under construction near Idabel, Okla., will open shortly, according to Audra Black.



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—*Film Bulletin*

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—*Film Daily*

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—*Motion Picture Daily*

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—*Daily Variety*

### Nation-wide Preview Theatre Tests Rate Picture Tops

That the public is high on "Union Station" has been proven by polls taken at theatre previews held in 31-key cities during July. Typical comments taken from thousands of preview cards turned in are:

"85 minutes of sheer, tingling suspense."

—*Washington, D. C. Patron*

"Dynamic and full of thrilling action."

—*Pittsburgh, Pa. Patron*

"Tense, gripping and superbly done."

—*Chicago, Ill. Patron*

"Very exciting, suspenseful show."

—*Dallas, Texas Patron*

"Exciting, wonderful entertainment."

—*New Haven, Conn. Patron*

"Very good cast. A lot of suspense."

—*New York City Patron*

# The Product Digest

## Mister 880

### 20th-Fox—Making a Fast Buck

This is sheer delight, a touchingly whimsical yarn, which becomes the more delightful when it proves to be, in essentials, the truth. It's just a story, factually established, of the little, nice old guy who makes his own income, counterfeit variety and successfully evades the best efforts of Uncle Samuel's Secret Service for some 10 years.

Robert Riskin has taken the *New Yorker* magazine article by St. Clair McKelway, and obviously having the time of his life has compounded of fact and fiction a delightful screenplay, sparkling with fresh dialogue and studded with situations which must set any audience, anywhere, in the best of good humor. Casting that most capable of old timers, Edmund Gwenn, in the role of the ancient Skipper was pure inspiration. No one could have done so well by the old codger. There is merchandising value of a high order, as well, in the names of Burt Lancaster, as the Secret Service man who finally cracks the case; Dorothy McGuire, who supplies inspiration to the operative and warmth to the Skipper's heart; Millard Mitchell, as Lancaster's partner in iniquity.

The title derives from the Secret Service file case number for the counterfeiter.

Edmund Goulding's direction is the equal of Riskin's screenplay, deft, neat and well-balanced. Julian Blaustien was the producer. There is just enough warm-hearted sentiment slipped into the story, without that audience-snaring ingredient permitted to assume too large a place in the whole. The film opens with a documentary approach, as a screen voice explains that for 10 years the New York office of the Secret Service has been baffled by the spurious, and highly amateurish \$1 bills which have been circulating sporadically. Then the story moves on, as Lancaster is assigned from out of town to try his hand.

His and Mitchell's pursuit of the counterfeiter, who lives in the Brooklyn boarding house where Miss McGuire dwells, interlarded with the romantic development between the operative and the girl, form the outline. It doesn't "tell" nearly as delightfully as it "sees," and there are innumerable dialogue-drowning sequences, to wit: Skipper's manufacture of the bills on "Cousin Henry" (his printing press) and hanging them overhead to dry; the mixup in the Automat, when a notorious "shover of the queer" complains bitterly to the agent that he has been "took"; the wholly delightful, and touching climactic scene in the Federal court room, when Skipper insists the truth be told.

In all, it is pure entertainment, designed to delight the hearts of audiences from Times Square to Tompkins Corners, and cause the exhibitor to reach happily for the black ink bottle. A sneak preview audience on New York's tough and miscellaneous 14th Street loved it so much they battered into oblivion about a thousand feet of unquestionably enjoy-

able Riskin dialogue, which is approximately nine miles under par for the 14th Street course. It may be repetitious, but N.B.: This is Entertainment, that's all!

*Reviewed at sneak preview at Academy of Music, New York, where the audience reacted—and how! Reviewer's Rating: Excellent.—*

CHARLES S. AARONSON.

Release date, October, 1950. Running time, 90 minutes. PCA No. 14541. General audience classification.

Steve Buchanan.....	Burt Lancaster
Ann Winslow.....	Dorothy McGuire
Skipper Miller.....	Edmund Gwenn
Mac.....	Millard Mitchell
Minor Watson, Howard St. John, Hugh Sanders, James Milcan, Howard Chamberlain, Larry Keating, Kathleen Hughes, Geraldine Wall, Mervin Williams, Norman Field, Helen Hatch, Robert B. Williams, Ed Max, Frank Wilcox, George Adrian	

## My Blue Heaven

### 20th-Fox—Grable-Dailey Musical

Don't be surprised if this Betty Grable-Dan Dailey Technicolor musical out-grosses its predecessors by a substantial margin, for it's got everything the others had plus a rare thing musicals are not even expected to have. It's got a story that could stand alone, and the players handle the story quite as well as they handle the songs and dances which are their primary province. They were never better in the latter department than they are this time out. With a solid story also in hand and soundly told, they figure to run up record returns in any man's theatre.

In addition to the title song by Walter Donaldson and George Whiting, the co-stars have eight new numbers by Harold Arlen and Ralph Blane, all of them tip-top. They sing and dance them as no other song and dance team can. They attend to this singing and dancing with all their customary vim, verve and vitality, and they meet with equal facility and with no change of characterization the exacting demands of the story by S. K. Lauren on which Lamar Trotti and Claude Binyon based their extremely well wrought screenplay.

The story and script present Miss Grable and Dailey as a happily married radio team who, as the picture opens, learn Miss Grable is going to have a baby. Their joy comes to an end in an automobile accident, and later on they decide to adopt a child. They approach this matter in the uninformed manner that most people do, experience the enlightenments, disappointments, delays and rewards that are inherent in the necessary negotiations, and make a not uncommon but infrequently publicized blunder before, at long last, attaining the happiness they have been seeking. The subject of

adoption, often and usually quite unsatisfactorily used as picture material, receives in this musical the most authentic and engrossing treatment it has had on the screen.

The radio team switches early in the picture to television—Technicolor television, no less—and most of their numbers are performed as if for that medium, although without sacrifice of size, scale or production cost. If television ever became the medium it is represented to be in this picture, exhibitors would really have something to worry about. For the present, the effect of this representation of television as it might become could well be to send customers home to stash present receivers in the attic.

Producer Sol C. Siegel, director Henry Koster and all hands rate high acclaim for "My Blue Heaven."

*Previewed at the studio. Reviewer's Rating: Excellent.—*WILLIAM R. WEAVER.

Release date, September, 1950. Running time, 96 minutes. PCA No. 14159. General audience classification.

Molly Moran.....	Betty Grable
Jack Moran.....	Dan Dailey
David Wayne, Jane Wyatt, Mitzi Gaynor, Una Merkel, Louise Beavers, Laura Pierpont, Don Hicks, Beulah Parkington, Ann Burr, Melinda Plowman, Vicki Lee Blunt, Gary Paget, Bill McKenzie, Bobby Stevens, Irving Fulton, Buddy Prior, Billy Daniel	

## Born to Be Bad

### RKO—Designing Woman

Here is a fine picture with a superb cast that should draw patrons for most exhibitors. Edith Sommer's screenplay is based on a sound and interesting book and is directed by Nicholas Ray and produced by Robert Sparks.

Joan Fontaine does an exemplary job in her portrayal of the designing woman who acquires wealth at the expense of the man she loves, Robert Ryan, a rising novelist. In order to marry Zachary Scott, a wealthy socialite, she first alienates his affections for his fiancée and her roommate, Joan Leslie. Mel Ferrer, a society artist, is the only one who understands Miss Fontaine from the start.

The story moves smoothly, carried by excellent dialogue and acting. Ryan and Ferrer are exceptionally impressive as they milk the script for every available laugh.

The picture is marred only by the fact that it was not allowed to finish soon enough. A few more minutes in the cutting room might have saved it from appearing as if the last breath was being squeezed out of the plot.

The exhibitor and trade audience were held intently until the final 10 minutes when Miss Fontaine's true character is discovered by those she had blinded previously with her beauty and sweetness. At this point a number of opportunities for a fitting and satisfying ending appear, but none is accepted.

Having lost her husband, her lover, her family and friends, she wanders from one affair to another. Exhibitors may find that the overall effectiveness will compensate for the deficiency. The acting leaves little to be desired.

*Previewed at the Paris theatre, New York.*

(Continued on following page)

## SHOWMEN'S REVIEWS SHORT SUBJECTS THE RELEASE CHART



(Continued from preceding page)

**Reviewer's Rating: Very Good.**—ROBERT H. PERILLA.

Release date, September, 1950. Running time, 94 minutes. PCA No. 13949. Adult audience classification.

Christabel ..... Joan Fontaine  
Nick ..... Robert Ryan  
Curtis ..... Zachary Scott  
Donna ..... Joan Leslie  
Gobby ..... Mel Ferrer  
Harold Vermilyea, Virginia Farmer, Kathleen Howard, Dick Ryan, Bess Flowers, Joy Hallward, Hazel Boyne, Irving Bacon, Gordon Oliver

## The Toast of New Orleans

### MGM—Costume Musical

MGM has wrapped around its newest singing team of Mario Lanza and Kathryn Grayson, a lush musical which should find favor with audiences who like their screen entertainment in lightweight doses.

Produced by Joseph Pasternak and directed by Norman Taurog, "Toast of New Orleans" boasts some effective production values—not the least of which is gorgeous Technicolor photography—and a cast of name players which include David Niven and J. Carrol Naish. Additionally, of course, there are songs and dances galore and even some excerpts from grand opera—effectively sung by the two leads—which should hit an effective note with lovers of the more serious type of music.

The standard plot, set in the early 1900's, has Miss Grayson as a well-known opera star who arrives in a fishing town among the Bayous in the midst of a festival. There, Lanza is singing to his heart's content, making love to the pretty girls and carrying on in a carefree, lighthearted manner.

Niven, Miss Grayson's manager, is impressed with Lanza's voice and arranges for him to study opera in New Orleans. Part of the study is also to teach him correct manners, how to dress, and so forth. Before long Lanza is a new operatic star—over the protests of his uncle, expertly played by Naish—and the film winds up with the usual lovers' problems which are solved in the expected way.

The actors all play their parts nicely but it is the music that is the most attractive part of the film. Songs—solos and duets by the leads and full choral numbers—are thrown in at every and any occasion and the dances make vivid spectacles on the screen. The closing sequence has a generous portion of Puccini's "Madame Butterfly" which is most effectively done.

The screenplay, satisfactory enough for the purpose, is by Sy Gomberg and George Wells.

*Reviewed at a sneak preview at Loew's 72nd street in New York. Audience enthusiastically applauded the song numbers. Reviewer's Rating: Good.*—CHARLES J. LAZARUS.

Release date, September, 1950. Running time, 97 minutes. PCA No. 14504. General audience classification.

Suzette Micheline ..... Kathryn Grayson  
Pepe Duvalle ..... Mario Lanza  
Nicky Duvalle ..... J. Carrol Naish  
Jacques Riboudeau ..... David Niven  
Rita Moreno, James Mitchell, Romo Vincent

## Shakedown

### Universal—Crime Photographer

Director Joe Pevney, with Ted Richmond producing, have turned out a neat action melodrama with a different twist: the "hero," a handsome newspaper photographer, uses his talent for blackmail and other nefarious purposes, but instead of coming back to the straight-and-narrow, ends under a hail of gangster bullets.

The picture has some good "name" performers including Howard Duff, Brian Donlevy and Peggy Dow, which can be used for exploitation purposes. The exhibitor will also be able to make use of the newspaper background in his publicity and promotion. The picture, in itself, uses a standard gangster theme to develop the action, but the newspaper angle provides a some-

what different tone than is generally apparent in this type of film.

Duff is an amateur photographer whose talent of "passing by" when news events are breaking, gets him a job on an important metropolitan paper. His ambition and talent soon point up a streak of ruthlessness in him. He uses and steps over anybody he can in order to reach the top.

The picture has plenty of good action sequences and the director shows a fine feeling for suspense in some of the sequences. Duff is believable as the photographer, and Donlevy is properly menacing as the mobster. Peggy Dow plays the female lead, as the photo editor of the paper, whose love for Duff is unrequited. The scenes in the newspaper office are realistic, and should prove interesting to the lay person.

The screenplay was written by Alfred Lewis Levitt and Martin Goldsmith from a story by Nat Dallinger and Don Martin.

*Reviewed at Universal projection room in New York. Reviewer's Rating: Good.*—C. J. L.

Release date, September, 1950. Running time, 80 minutes. PCA No. 14607. General audience classification.

Jack Early ..... Howard Duff  
Nick Palmer ..... Brian Donlevy  
Ellen Bennett ..... Peggy Dow  
Colton ..... Lawrence Tierney  
Bruce Bennett, Anne Vernon, Stapleton Kent

## Second Chance

### PFC—Domestic Story

Although produced primarily for exhibition to church groups, this Protestant Film Commission feature conforms in all important respects to the entertainment standards and requirements of the conventional theatre. With Ruth Warrick, John Hubbard and Hugh Beaumont heading the cast and William Beaudine directing, producer Paul F. Heard fashioned a clean, interesting and meaningful picture that rates more than favorably with most outright commercial product in its budgetary category. No plans for commercial distribution have been made, but the PFC has the idea under consideration.

The screenplay by Robert Presnell presents Miss Warrick and Mr. Hubbard as young people who marry in the average way, live average lives, rearing two sons, and face up at age 50 to what has happened to them spiritually and socially meanwhile. The incidents in their lives are counterparts of those experienced by most people—salary raises, promotions, loss of a son in war, discharge of social and economic obligations—and the effect of these is much as it is in typical cases, a drifting away from their church and a diminution of the importance they give their religion. At 50 they realize the error of this last and resolve to rectify it. This decision is presented without melodramatics, as are the other steps in the story, and is the unspectacularly logical consequence of the events which have preceded it.

The point of the story is simply that people should hold fast to their religion. The Christian religion is the one dealt with, but no denomination is named.

*Previewed at the studio. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 72 minutes. General audience classification.

Emily ..... Ruth Warrick  
Ed ..... John Hubbard  
Hugh Beaumont, David Holt, Pat Combs, Billye Marshall, John Holland, Joan Carroll, John Marston, Jameson Shade, Fay Kern

## The Old Frontier

### Republic—Monte Hale Scores

Monte Hale, ably aided by Paul Hurst, should satisfy all his fans in this latest offering about gold-seeking outlaws of the west. The action and suspense help to bolster a mild plot. There's gun shooting galore as Hale outsmarts the crooked men at their own game.

Hale, a newly appointed city marshal, starts

tangling with the gangsters from the opening scene and fights them until he restores law and order. In the fight they involve his friend, a young doctor who is financially embarrassed, whom they bribe. The latter is framed into a murder charge and sentenced to death. Finally, Hale figures out a way to clear him. Meanwhile the badmen operate at full speed until Hale, Hurst and the doctor foil their attempts at a wagon train robbery. The picture is climaxed by an exciting gun fight which brings the outlaws to justice.

The supporting cast gives satisfactory performances and the direction by Philip Ford is adequate. Melville Tucker was the associate producer.

*Reviewed at the New York theatre. Reviewer's Rating: Good.*—D. A. KIRSTEIN.

Release date, July 29, 1950. Running time, 60 minutes. PCA No. 14523. General audience classification.  
Barney Regan ..... Monty Hale  
Skipper Horton ..... Paul Hurst  
Dr. Creighton ..... William Henry  
Claudia Barrett, Tristram Coffin, William Haade, Victor Kilian, Lane Bradford, Denver Pyle, Almira Sessions, Tom London

## Outrage

### RKO—Moral Lesson

Following in the trend to enlighten the public about the moral problems that must be faced in our society, this film's theme demonstrates how sexual degenerates can play havoc with the lives of young women. "Outrage" is strictly for adults.

Mala Powers, a newcomer to the screen, is criminally attacked one night as she is coming home from work, and from then on turns hysterically away from her parents and her fiancée, Robert Clarke. Unable to face society after the attack, she runs away from home and takes a job on an orange ranch, using an assumed name.

Tod Andrews, who is also being introduced to film audiences, portrays a young clergyman who becomes interested in her, although she won't confide in him. When a ranch hand tries to kiss her, she relives her terrifying experience and nearly kills him. She is arrested but when the facts of her past are brought out, Andrews convinces the court that it is society that must be blamed. He helps rebuild her faith and sends her back to her parents and Clarke.

The film novices give fine accounts of themselves in this Ida Lupino production which was produced by Collier Young and directed by Miss Lupino.

*Reviewed at the RKO screening room in New York. Reviewer's Rating: Good.*—R. H. P.

Release date, August, 1950. Running time, 75 minutes. PCA No. 14437. Strictly adult audience classification.

Ann Walton ..... Mala Powers  
Ferguson ..... Tod Andrews  
Jim Owens ..... Robert Clarke  
Raymond Bond, Lillian Hamilton, Rita Lupino, Hal March, Kenneth Patterson, Jerry Paris, Angela Clarke, Roy Engel, Loyviss Bradley, Robin Camp, William Challee, Tristram Coffin, Jerry Hausner, Bernie Marcus, Joyce McCluskey, Albert Mellen, John Morgan, Victor Perrin, John Pelletti, Beatrice Warde

## SHORT SUBJECTS

### BOOBY HATCHED (Warner)

Blue Ribbon Technicolor Cartoon (6311)

A mother duck hatches her eggs and she and her brood set out for the pond. One duckling is left in the nest, however—still within its shell, but with the feet protruding. The little shell starts frantically searching for its mother, and in doing so, has many amazing adventures. Re-release date, July 1, 1950 7 minutes

### PESTS OF THE WEST (RKO)

Walt Disney Cartoons (04117)

Pluto, watching a hen house, becomes involved with a couple of coyotes who are caught in the midst of stealing the chickens. The chase

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becomes a kind of football game with the hens being passed back and forth as Pluto tries to capture the thieves. Naturally there is a good deal of running around with Pluto becoming involved in all kinds of situations. Pluto wins out this time.  
Release date, July 21, 1950 7 minutes

### THE TIMID PUP (Columbia)

Color Favorites (2611)  
A timid little pup suffers from an inferiority complex. Once away from home however, he has a grand time putting on the dog while he frolics with a kitten.  
Re-release date, July 6, 1950 7 minutes

### IT'S HUMMER TIME (Warner)

Technicolor Cartoon (6713)  
A little humming bird, who hums popular tunes while flying about, is set upon by a bird hungry cat. The little humming bird uses the cat's attempts to catch him to annoy a sleeping

bull dog, who punishes the cat in a gag way.  
Release date, July 22, 1950 7 minutes

### GOBS OF FUN (Paramount)

Screen Song (X9-10)  
There are high-jinks on the seas as a burly crew sets sail under pressure from a fierce but tiny captain. Pretty soon the sailors gape at the promise of night club entertainment featuring 50 beautiful girls. Then the audience is invited to join in a community sing of "Strike Up the Band" and "Here Comes a Sailor."  
Release date, July 28, 1950 7 minutes

### SO YOU WANT TO HOLD YOUR HUSBAND (Warner)

Joe McDoakes Comedy (6405)  
Alice McDoakes, perturbed by hubby Joe's indifference, takes her troubles to a marriage counselor. The advisor recommends several courses of action, but, due to Joe's perverseness, they all backfire. Finally, after confer-  
ing with his two wacky partners, the coun-

selor advises Alice to create the impression that she has left Joe for another man.  
Release date, July 1, 1950 10 minutes

### TO THE WINNER (Paramount)

Grantland Rice Sportlight (R9-8)  
In looking at famous trophies awarded sports' champions, we see the display of ability that won them. The late Torger Tokle's display of prizes for ski jumping is shown. The fight for the Davis Cup and the Stanley Cup and other trophies provide suspense-laden scenes. Last is a boat race for the President's Cup.  
Release date, July 7, 1950 10 minutes

### PHOTO PHONIES (RKO)

Comedy Specials (03406)  
Wally Brown and Jack Kirkwood, a couple of busted actors, raise some money and go into the photography business. At a wedding the boys become involved with some slick crooks out to steal the wedding gifts.  
Release date, July 7, 1950 16 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 430-431-432, issue of August 5, 1950.

Feature products listed by Company on page 421, issue of August 5, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	Herald Review
				(S) = synopsis	Issue Page			
ABBOTT & COSTELLO in the Foreign Legion	Univ. Bud Abbott-Lou Costello	Aug., '50	79m		July 15 389	AYC	A-1	Good
Across the Badlands	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50						
Adam and Evelyn (Brit.)	Univ. Stewart Granger-Jean Simmons	Aug., '50	92m		Nov. 26 98	A	A-2	Good
Adam's Rib (7)*	MGM Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m		Nov. 5 73	A or AY	A-2	Excellent
Admiral Was a Lady, The	UA Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m		May 13 293	A or AY	B	Good
Alcatraz Island (002)	WB John Littel-Ann Sheridan (reissue)	Sept. 9, '50	64m		July 29 406		A-2	
Alias Mike Fury	RKO Victor Mature-Terry Moore				Aug. 19 (S)443			
Alias the Champ (817)	Rep. Robert Rockwell-Barbra Fuller	Oct. 15, '49	60m		Oct. 29 66		A-2	Good
All Quiet on the Western Front	Realart Lew Ayres-Louis Wolheim (reissue)	Aug. 1, '50	103m		July 22 398		B	
All the King's Men (227)*	Col. Broderick Crawford-Joanne Dru	Jan., '50	109m		Nov. 5 73	A or AY	B	Excellent
Always Leave Them Laughing (908)*	WB Milton Berle-Virginia Mayo	Nov. 26, '49	116m		Nov. 26 97	AYC	B	Very Good
Amazing Mr. Beecham (Brit.) (021)	ELC Cecil Parker-A. E. Matthews	Feb., '50	85m		Dec. 31 137	AYC	A-2	Good
Ambush (13)	MGM Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m		Dec. 24 129	AYC	A-1	Very Good
And Baby Makes Three (229)	Col. Robert Young-Barbara Hale	Dec., '49	84m		Dec. 3 105	A	B	Average
Annie Get Your Gun (color) (391)*	MGM Betty Hutton-Howard Keel (trade)	May 23, '50	107m		Apr. 15 261	AYC	A-2	Excellent
Apache Chief (4824)	Lippert A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m		Oct. 22 59		A-1	Fair
Arizona Cowboy, The (4961)	Rep. Rex Allen-Gordon Jones	Apr. 1, '50	67m		May 13 294	AYC	A-1	Fair
Arizona Territory (4942)	Mono. Whip Wilson-Andy Clyde	July 2, '50	56m		July 29 (S)406		A-1	
Armored Car Robbery (025)	RKO Robert Sterling-Adele Jergens	June 7, '50	68m		June 17 347	A	B	Good
Asphalt Jungle, The (29)*	MGM Sterling Hayden-Louis Calhern	June 2, '50	112m		May 6 285	A	B	Excellent
Astonished Heart, The (Brit.)	Univ. Noel Coward-Celia Johnson	Mar., '50	92m		Feb. 18 197	A	B	Very Good
Avengers, The (4920)	Rep. John Carroll-Adele Mara	June 26, '50	90m		June 17 347	AYC	A-2	Good
BACKFIRE (915)	WB Virginia Mayo-Gordon MacRae	Feb. 11, '50	91m		Jan. 21 161	A	A-2	Good
Bagdad (color) (903)*	Univ. M. O'Hara-P. Christian-V. Price	Nov., '49	82m		Nov. 26 97	AYC	A-2	Good
Barbery Pirate (212)	Col. Donald Woods-Trudy Marshall	Nov. 10, '49	65m		Aug. 13 4714	AY	A-2	Fair
Baron of Arizona (4902)	Lippert Vincent Price-Ellen Drew	Mar. 4, '50	93m		Feb. 18 198		A-2	Good
Barricade (color) (918)	WB D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m		Mar. 11 221	A	B	Good
Battleground (16)*	MGM Van Johnson-John Hodiak	Jan. 20, '50	118m		Oct. 1 33	AY	A-1	Superior
Beau Geste (4920)	Para. G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m		Mar. 25 238		A-1	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
Beauty on Parade (203)	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC		Good
Belle of Old Mexico (color) (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2	Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC		Good
Beware of Blondie (207)	Col.	Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254		A-2	Fair
Beyond the Purple Hills (247)	Col.	Gene Autry-Jo Dennison	July, '50	70m	July 22	398	AYC	A-1	Good
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229	A or AY	A-2	Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2	Excellent
Big Timber (4908)	Mono.	Roddy MacDowell-Jeff Donnell	Sept. 3, '50						
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B	Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	92m	Jan. 21	161	AY or AYC	A-2	Excellent
Blackjack (Spanish)	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					
Black Rose, The (color) (019)	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S) 178	A	B	
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S) 223	AYC	A-1	Excellent
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 17, '50	100m	Jan. 28	170		A-2	
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1	Excellent
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	July, '50	84m	June 3	322	AYC	A-2	Fair
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2	Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	76m	Jan. 14	153	AYC	A-1	Good
Bond Street (Brit.)	Stratford	Jean Kent-Roland Young	Mar. 29, '50	109m	June 24	354	A	B	Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb., '50	88m	Jan. 14	153	AY	A-2	Good
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	July 14, '50						
Born to Be Bad (for. Bed of Roses)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449			Very Good
Boy from Indiana (024)	ELC	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2	Good
Breaking Point, The	WB	John Garfield-Patricia Neal			Aug. 19	(S) 442			
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2	Good
Bright Leaf (928)*	WB	Gary Cooper-Lauren Bacall	July 1, '50	110m	May 27	313	A	B	Very Good
Broken Arrow (color) (014)	20th-Fox	James Stewart-Debra Paget	Aug., '50	92m	June 17	345	AYC	A-1	Excellent
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
Bunco Squad	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAGED (925)*	WB	Eleanor Parker-Agnes Moorehead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S) 278		A-1	
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr. 12, '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	98m	Nov. 5	74	AY	A-2	Very Good
Captive Girl (240)	Col.	Johnny Weissmuller-Buster Crabbe	July, '50	73m	Apr. 22	271	AYC	A-1	Fair
Capture, The (073)	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	91m	Apr. 8	254	A	B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AY or AYC	B	Good
Cariboo Trail, The (color)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug., '50	81m	July 8	373	AYC	A-1	Very Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)*	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	74m	Dec. 17	121	AYC	A-1	Excellent
City Lights	UA	Charles Chaplin-Harry Myers (reissue)	Sept., '50	85m	May 13	295		A-2	
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269	AYC	A-1	Good
Colorado Ranger (4925)	Lippert	Jimmy Ellison-Russ Hayden	May 12, '50	54m	June 10	330			Fair
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come Share My Love	RKO	Fred MacMurray-Irene Dunne	Aug. 19, '50	98m					
Congolaise	ELC	Documentary-Natives	Apr. 17, '50	68m	May 13	294		B	Fair
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Convicted	Col.	Glenn Ford-Broderick Crawford	Aug., '50	91m	July 29	405	A	B	Good
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	July 30, '50	77m	Aug. 12	434			Good
Copper Canyon (color) (11455)	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AYC	A-2	Excellent
Covered Wagon Raid (4965)	Rep.	Allan "Rocky" Lane-Eddie Waller	June 30, '50	60m	July 15	389		A-1	Good
Cowboy and the Prizefighter (color) (956)	ELC	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cowtown (245)	Col.	Gene Autry-Gail Davis	May, '50	70m	May 13	295	AYC		Average
Crooked River (4926)	Lippert	James Ellison-Russ Hayden	May 5, '50	55m	May 20	(S) 305			
Crisis (41)	MGM	Cary Grant-Jose Ferrer	July 7, '50	96m	June 17	346	A or AY	A2	Good
Cry Murder	ELC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Gale Storm	June, '50	86m	May 27	314	AYC	A-1	Good
Customs Agent (204)	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	AY or AYC	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	88m	Jan. 28	169	A	B	Good
Damned Don't Cry, The (921)*	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263	A	B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dancing Years (Brit.)	Mono.	Dennis Price-Gisele Preville	Aug., '50	98m	Aug. 19	442			Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Dark City (504)	Para.	Charlton Heston-Lizabeth Scott	Oct., '50	98m	Aug. 12	433			Good
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
David Harding, Counterspy (220)	Col.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	314	AYC	A-1	Good
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 6, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Death of a Dream	ELC	Documentary	July, '50	45m	July 22	398			Good
Desert Hawk (color)	Univ.	Yvonne deCarlo-Richard Greene	Aug., '50	77m	Aug. 12	434		A-2	Fair
Destination Big House (4918)	Rep.	Dorothy Patrick-Robert Rockwell	June 1, '50	60m	June 17	346			Good
Destination Moon (color)	ELC	John Archer-Warner Henderson	Aug., '50	92m	July 1	366	AYC	A-1	Good
Destination Murder (026)	RKO	J. MacKenzie-S. Clements	June 6, '50	72m	June 10	331	AY	B	Fair
Destination Tokyo (923)	WB	Cary Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278		A-1	
Devil's Doorway (34)	MGM	Robert Taylor-Louis Calhern	Sept., '50	84m	May 6	287	AY	A-1	Average
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AY or AYC	A-2	Excellent
Dodge City	WB	Errol Flynn-O. De Havilland (reissue)	July 15, '50	102m	July 29	406		A-1	
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	June 15, '50	61m	Mar. 25	238	AYC	A-1	Average

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EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	May 30, '50	104m	Feb. 11	186	A or AY	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Edge of Doom	RKO	Dana Andrews-Farley Granger	Sept. 30, '50	99m	Aug. 5	413	A	A-2	Excellent
Ellen	UA	Robert Young-Betsy Drake	July 7, '50	91m	June 3	(S)322	A	A-2	
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263	AY	A-2	Average
Eye Witness (Brit.)	ELC	Robt. Montgomery-Leslie Banks	Aug., '50	104m	July 29	405			Very Good
FALLEN Idol, The (Brit.) (107)	SRO	Ralph Richardson-Michele Morgan	May, '50	94m	Oct. 8	41	AY	B	Very Good
Fancy Pants (color) (5001)	Para.	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Fast on the Draw (4929)	Lippert	James Ellison-Russell Hayden	June 30, '50	55m	May 20	(S)305			
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Makes Good (4917)	Mono.	Raymond Walburn-Walter Catlett	May 7, '50	61m	June 10	331	AYC	A-2	Average
Father of the Bride (30)*	MGM	Spencer Tracy-Joan Bennett	June 16, '50	93m	May 13	293	AYC	A-1	Excellent
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A or AY	A-2	Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-2	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	May 20	303	AYC	A-1	Fair
Fudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	72m	June 24	353	AYC	A-1	Very Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Stallion, The (069)	ELC	Bill Edwards-Doris Merrick	Mar., '50	62m	May 13	294		A-1	Fair
File on Thelma Jordan (See Thelma Jordan)									
Fireball, The	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC		Good
Flame and the Arrow, The (color) (930)	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	353	AYC	A-2	Excellent
Flying Saucer, The	ELC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Forbidden Jungle (070)	ELC	Don Harvey-Forrest Taylor	Mar., '50	67m	May 13	294	AYC	A-2	Fair
For Them That Trespass	Mono.	Richard Todd-Patricia Plunkett	July 6, '50	95m					
Fortunes of Captain Blood (233)	Col.	Louis Hayward-Patricia Medina	June, '50	91m	May 20	302	AY	A-1	Very Good
Four Days Leave	ELC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	90m	Dec. 17	121	AYC	A-1	Excellent
Frisco Tornado	Rep.	Allan "Rocky" Lane	Sept. 25, '50						
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	55m	Dec. 17	(S)123	AYC	A-1	
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	B	Good
GAY Lady, The (Brit.) (013)	ELC	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Menagerie, The	WB	Jane Wyman-Kirk Douglas	Sept. 30, '50		July 8	(S)374			
Glass Mountain, The (Brit.) (012)	ELC	Valentina Cortesa-Dulcie Gray	May, '50	90m	Jan. 7	146	A or AY	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278		A-2	
Golden Gloves Story, The (023)	ELC	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AY or AYC	A-1	Good
Golden Salamander, The (Brit.)	ELC	Anouk-Trevor Howard	Aug., '50	97m	June 24	(S)358		A-1	
Golden Twenties, The (021)	RKO	Documentary	Apr., '50	68m	Mar. 18	229	AYC	A-1	Excellent
Good Humor Man (237)	Col.	Jack Carson-Lola Albright	June, '50	82m	June 3	321	AYC	A-1	Very Good
Good Time Girl (Brit.)	ELC	Jean Kent-Dennis Price	May 11, '50	81m	May 27	315		B	Poor
Great Jewel Robber, The (929)	WB	David Brian-Marjorie Reynolds	July 15, '50	91m	June 17	346	A	B	Good
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	ELC	Jimmy Durante-Terry Moore	Mar., '50	87m	Jan. 7	145	AYC	A-1	Very Good
Guilty Bystander	ELC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good
Guilty of Treason (022)	ELC	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gun Crazy	UA	John Dall-Peggy Cummins	Jan. 20, '50	87m	Nov. 5	74	A	B	Good
(formerly Deadly Is the Female)									
Gunfighter, The (015)*	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1	Very Good
Gunfire (4932)	Lippert	Don Barry-Wally Vernon	July 21, '50	59m	July 22	397			Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1	Good
Gunslingers (4941)	Mono.	Whip Wilson-Andy Clyde	Apr. 9, '50	55m	May 20	(S)305	AYC	A-1	
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald	(17)	AY	A-2	
Happy Years, The (color) (32)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1	Very Good
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278	AYC	A-1	Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Heiress, The (4924)*	Para.	Olivia de Havilland-Montgomery Clift	Dec. 28, '49	120m	Sept. 10	9	A or AY	A-2	Superior
Her Wonderful Lie (Ital.)	Col.	Jan Kiepura-Marta Eggerth	Not Set	86m	May 27	313	A or AY	B	
He's a Cockeyed Wonder	Col.	Mickey Rooney-Terry Moore	Dec., '50	86m					
High Lonesome (color) (044)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Aug. 12	434	AY	A-1	Good
Hi-Jacked (4920)	Lippert	Jim Davis-Marsha Jones	July 7, '50	66m	June 24	354			Fair
Hills of Oklahoma (4952)	Rep.	Rex Allen-Elizabeth Fraser	May 1, '50	67m	July 1	366	AYC	A-1	Good
Hoedown (251)	Col.	Eddy Arnold-Jeff Donnell	June, '50	64m	June 24	354	AYC	A-1	Good
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Holy Year, 1950	20th-Fox	Documentary	Aug., '50	42m	Aug. 5	414			Good
Hostile Country (4927)	Lippert	James Ellison-Russell Hayden	Mar. 24, '50	60m	May 20	303		A-1	Very Good
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2	Very Good
Humphrey Takes a Chance (4912)	Mono.	Leon Errol-Joe Kirkwood, Jr.	June 4, '50	74m	June 24	(S)358	AYC	A-1	
IF This Be Sin (Brit.)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
I Killed Geronimo	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50						
I in a Lonely Place (242)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2	Very Good
Indian Territory	Col.	Gene Autry-Gail Davis	Sept., '50						
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Feb. 3, '50	87m	Oct. 15	49	AY	A-1	Very Good
Iroquois Trail	UA	George Montgomery-Brenda Marshall	June 16, '50	85m	June 10	329	AYC	A-1	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414			Fair
It's a Small World (030)	ELC	Paul Dale-Lorraine Miller	June, '50	74m	June 10	330	AYC	A-2	Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AY or AYC	A-2	Average



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Jiggs and Maggie Out West (4909)	Mon. Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237	AYC			Good
Joan of Arc (color) (963)*	RKO Ingrid Bergman-Jose Ferrer	Sept. 2, '50	145m	Oct. 30	4366	AY	A-1		Superior
Joe Palooka Meets Humphrey (4911)	Mon. Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1		Good
Johnny Holiday	UA William Bendix-Allen Martin, Jr.	Feb. 17, '50	92m	Dec. 17	122	AYC	A-1		Good
Johnny One-Eye	UA Pat O'Brien-Wayne Morris	May 5, '50	78m	June 24	354	A	B		Good
Jolson Sings Again (color)* (221)	Col. Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B		Very Good
Jungle Stampede (4922)	Rep. George Breakston-Yorke Coplen	July 29, '50	60m	Aug. 5	414				Good
KANGEROO Kid	ELC Dorothy Malone-Veda Borg	Aug. 22, '50							
Key to the City (18)*	MGM Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B		Very Good
Kid from Texas, The (color) (911)	Univ. Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2		Good
Killer Shark (4907)	Mon. Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2		
Killer That Stalked New York (formerly Frightened City)	Col. Evelyn Keyes-Charles Korvin		79m						
Kill or Be Killed (029)	ELC Lawrence Tierney-George Coulouris	Apr., '50	68m	July 8	374	A	B		Fair
Kill the Umpire (235)	Col. Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	AYC	A-1		Very Good
Kind Hearts and Coronets (Brit.) (031)	ELC Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	B		Excellent
Kiss for Corliss, A	UA Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B		Very Good
Kiss Tomorrow Goodbye (932)	WB James Cagney-Barbara Peyton	Aug. 19, '50	102m	Aug. 5	413		B		Very Good
LADY Takes a Sailor, The (911)	WB Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B		Very Good
Lady Without Passport, A (37)	MGM Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		A-2		Fair
Lawless, The (4923)	Para. Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253	AYC	A-2		Good
Lawless Code (4866)	Mon. Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1		
Let's Dance (color) (5006)	Para. Betty Hutton-Fred Astaire	Nov., '50	112m	Aug. 19	442				Good
Life of Her Own, A	MGM Lana Turner-Ray Milland	Sept., '50	108m	Aug. 12	433				Good
Lives of a Bengal Lancer (4921)	Para. G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238				
Lonely Heart Bandits	Rep. Dorothy Patrick-Robert Rockwell	Aug. 29, '50							
Lost Volcano, The (4905)	Mon. Johnny Sheffield-Donald Woods	June 25, '50	76m	July 1	365	AYC			Very Good
Louisa	Univ. Ronald Reagan-Ruth Hussey	Aug., '50	90m	June 3	321	AYC	A-1		Excellent
Love Happy	UA Marx Bros.-Ilona Massey	Mar. 3, '50	85m	Sept. 24	26	AYC	B		Fair
Love That Brute (016)	20th-Fox Paul Douglas-Jean Peters	June, '50	85m	May 13	293	A or AY	B		Very Good
Lucky Losers (4914)	Mon. Leo Gorcey-Huntz Hall	May 14, '50	69m	June 24	(S)358	AYC	A-2		
MA and Pa Kettle Go to Town (914)	Univ. Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1		Very Good
Madeleine (Brit.)	Univ. Ann Todd-Ivan Desny	Apr., '50	101m	Mar. 25	(S)238	A	B		
Madness of the Heart (Brit.)	Univ. Margaret Lockwood-Paul Dupis	Aug., '50	91m			A	A-2		
Malaya (12)	MGM Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2		Average
Man on the Eiffel Tower (color) (069)	RKO C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2		Very Good
Mark of the Gorilla (231)	Col. Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1		Good
Marshal of Helderada (4928)	Lippert Jimmie Ellison-Russ Hayden	Apr. 21, '50	53m	June 24	(S)358				
Mary Ryan, Detective (214)	Col. Marsha Hunt-John Litel	Jan. 5, '50	68m	Nov. 12	82	AYC or AY	A-2		Fair
Massacre Valley (4953)	Mon. Johnny Mack Brown	Sept. 10, '50							
Men, The	UA Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2		Excellent
Military Academy (210)	Col. Stanley Clements-Myron Walton	Apr. 20, '50	64m	Apr. 29	278	AY or AYC	A-1		Fair
Milkman, The	(Univ.) Donald O'Connor-Jimmy Durante	Sept., '50	90m	July 8	(S)374				
Miniver Story, The (Brit.) (38)	MGM Greer Garson-Walter Pidgeon	Oct. 20, '50							
Mister 880 (024)	20th-Fox Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449				Excellent
Modern Marriage, A (5003)	Mon. R. Hadley-M. Field-R. Clarke	July 10, '50	66m	Apr. 8	254	AY	A-2		Average
Montana (color) (914)	WB Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1		Good
Mother Didn't Tell Me (006)	20th-Fox Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2		Good
Motor Patrol (4923)	Lippert Don Castle-Jane Nigh	June 16, '50	67m	May 13	293		A-2		Good
Mr. Music (5007)	Para. Bing Crosby-Ruth Hussey	Dec., '50		Aug. 5	(S)414				
Mr. Universe	ELC Jack Carson-Janet Paige	Sept. 11, '50							
Mrs. FitzHerbert (Brit.)	Mon. Leslie Banks-Margaret Scott	May 10, '50	103m						
Mrs. Mike	UA Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2		Very Good
Mule Train (248)	Col. Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1		
My Blue Heaven (color) (021)	20th-Fox Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	AY	B		Excellent
My Foolish Heart (052)*	RKO Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B		Excellent
My Friend Irma Goes West (4922)*	Para. Marie Wilson-John Lund	July 4, '50	91m	June 3	321	AY or AYC	B		Good
Mystery at the Burlesque (Brit.) (4926)	Mon. Garry Marsh-John Pertwee	Apr. 16, '50	58m	Apr. 22	271	A			Fair
Mystery Street (35)	MGM Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	A-2		Very Good
NANCY Goes to Rio (color) (19)*	MGM A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2		Excellent
Naughty Arlette (Brit.)	ELC Mai Zetterling-Hugh Williams	Sept. 15, '50	86m	June 24	(S)359				
Nevadan, The (color) (228)	Col. Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1		Good
Never Fear (020)	ELC Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B		Good
Next Voice You Hear, The	MGM James Whitmore-Nancy Davis	Not Set	83m	June 10	329	AYC	A-1		Very Good
Night and the City (013)	20th-Fox Richard Widmark-Gene Tierney	June, '50	95m	May 27	313	A	B		Very Good
No Man of Her Own (4919)	Para. Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B		Good
No Sad Songs for Me (238)	Col. Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2		Excellent
No Way Out (025)	20th-Fox Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B		Excellent
OLD Frontier, The (4973)	Rep. Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450		A-2		Good
Oliver Twist (Brit.) (828)	ELC John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219				
Once a Thief	UA June Havoc-Cesar Romero	July 7, '50	88m	July 1	365	A	A-2		Good
One Way Street (915)	Univ. James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B		Good
On the Isle of Samoa (215)	Col. Jon Hall-Susan Cabot	Aug., '50	65m	Aug. 12	434	AYC	A-2		Average
On the Town (color) (11)*	MGM Gene Kelly-F. Sinatra- Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2		Excellent
Operation Haylift (4910)	Lippert Bill Williams-Tom Brown	May 5, '50	74m	Apr. 29	278		A-1		Good
Our Very Own (151)	RKO Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 25	237	AYC	A-2		Very Good
Outcast of Black Mesa (265)	Col. Charles Starrett-Smiley Burnette	Apr. 13, '50	54m	May 13	295	AYC			Average
Outlaw, The (066)	RKO Jack Buetel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B		Poor
Outrage	RKO Mala Powers-Tod Andrews	Aug., '50	75m	Aug. 26	450	A	B		Good
Outriders, The (color) (24)	MGM Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2		Very Good
Outside the Wall (913)	Univ. Richard Basehart-Marilyn Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2		Good
Over the Border (4952)	Mon. Johnny Mack Brown-Myron Healey	Mar. 12, '50	58m	May 20	(S)305	AYC	A-1		
PAID in Full (4915)	Para. Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B		Fair
Palomino, The (color) (230)	Col. Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1		Fair
Panic in the Streets (022)	20th-Fox Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	A	B		Excellent



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Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 18,'50	81m	Feb. 25	206	A	A-2	Fair
Summer Stock (color)	MGM	Judy Garland-Gene Kelly	Aug. 25,'50	109m	Aug. 12	434	AYC	A-1	Excellent
Sundowners, The (color) (018)	ELC	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269	A	A-2	Excellent
Sun Sets At Dawn, The (Brit.)	ELC	Walter Reed-Sally Parr	Aug. 29,'50	71m			A	A-2	
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC		Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28,'50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18,'50	74m	Mar. 18	231	AYC	A-2	Good
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Mar. 11,'50	64m	Feb. 11	189	AYC	A-1	Average
Tea for Two (color) (001)	WB	Doris Day-Gordon MacRae	Sept. 2,'50	98m	Aug. 19	441			Excellent
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25,'49	95m	Nov. 19	90	A	B	Fair
Texas Dynamo (266)	Col.	Charles Starrett-Smiley Burnette	June 1,'50	54m	June 10	331	AYC	A-1	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11,'49	114m	Oct. 22	57	A or AY	B	Excellent
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6,'50	86m	Nov. 26	98	AYC	A-1	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5,'49	95m	Sept. 24	25		A-2	Good
Third Man, The (Brit.)*	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
This Side of the Law (926)	WB	Viveca Lindfors-Kent Smith	June 17,'50	74m	June 10	330	A or AY	A-2	Good
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Nov. 26,'49	66m	Oct. 29	65	A	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patrick Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Three Little Words (color) (36)	MGM	Fred Astaire-Red Skelton	Aug. 4,'50	102m	July 8	373	AYC	A-1	Excellent
Three Secrets	WB	Eleanor Parker-Patricia Neal		98m					
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May,'50	90m	Apr. 22	269	AYC	A-1	Very Good
Tight Little Island (Brit.) (905)	Univ.	Basil Radford-Catherine Lacey	Dec., '49	82m	Nov. 19	90	A or AY	A-2	Good
Timber Fury (066)	ELC	David Bruce-Laura Lee	June,'50	63m			AYC	A-1	
Toast of New Orleans (color)	MGM	Kathryn Grayson-Mario Lanza	Sept., '50	97m	Aug. 26	450			Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Torch, The (025)	ELC	Paulette Goddard-Pedro Armendariz	June,'50	83m	May 13	294	A	B	Fair
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24,'49	64m	Nov. 19	91		A-1	Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smiley Burnette	Feb. 2,'50	55m	Feb. 4	(S)178	AYC	A-1	
Train to Tombstone	Lippert	Don Barry-Tom Neal	Aug., '50						
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5,'50	75m	Feb. 18	(S)199	AY or AYC	A-2	
Treasure Island (color) (191)	RKO	Bobby Driscoll-Robert Newton	July 29,'50	96m	June 24	353	AYC	A-1	Very Good
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug., '50	60m	July 22	398	A or AY	A-2	Fair
Trigger, Jr. (color) (4945)	Rep.	Roy Rogers-Dale Evans	June 30,'50	68m	July 8	373	AYC	A-1	Very Good
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13,'50	66m	July 15	(S)390		A-2	
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22,'50	67m	Apr. 15	262	AYC	A-1	Good
Tyrant of the Sea (208)	Col.	Ron Randall-Rhys Williams	Apr. 6,'50	70m	May 20	(S)305	AYC	A-1	
UNDER My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	July 21,'50	90m	Apr. 1	245	A	B	Very Good
Union Station (5002)	Para.	William Holden-Nancy Olsen	Sept., '50	80m	July 15	390	A	A-2	Fair
Unmasked (4907)	Rep.	Barbra Fuller-Robert Rockwell	Jan. 30,'50	60m	Feb. 18	198	AYC		Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31,'50	60m	May 6	287	AYC	A-1	Fair
Vendetta	RKO	Faith Domergue-George Dolenz	Oct. 14,'50						
Vicious Years, The	ELC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
Vigilante Hideout	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6,'50	60m	Aug. 19	442		A-1	Good
Virginia City	WB	Errol Flynn-H. Bogart	(reissue) July 15,'50	115m	July 29	406		A-2	
WABASH Avenue (color) (010)*	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster (074)	RKO	Ben Johnson-Joanne Dru	Apr. 22,'50	86m	Apr. 8	253	AYC	A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198		A-1	
Walk Softly, Stranger	RKO	Joseph Cotten-Valli	Sept. 16,'50						
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17,'50	65m	Mar. 25	237		A-2	Good
West of the Brazos (4930)	Lippert	James Ellison-Russell Hayden	June 2,'50	58m	May 27	314		A-1	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19,'50	57m	Mar. 11	(S)223	AYC	A-1	
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
When You're Smiling	Col.	Jerome Courtland-Lola Albright	Sept. 21,'50	75m					
Where Danger Lives (024)	RKO	Robt. Mitchum-Faith Domergue	Sept. 9,'50	84m	June 24	353	A	A-2	Good
Where the Sidewalk Ends (017)	20th-Fox	Dana Andrews-Gene Tierney	July,'50	95m	July 1	365	A	A-2	Good
While the Sun Shines	Mono.	Ronald Howard-Cyril Maude	June 20,'50	82m	July 15	389	A	B	Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Tower, The (color) (023)	RKO	Glenn Ford-Valli	June 24,'50	98m	June 17	346	AYC	A-1	Very Good
Winchester '73 (color) (921)*	Univ.	James Stewart-Shelley Winters	July 12,'50	92m	June 10	329	AYC	A-2	Very Good
Wind Is My Lover, The (Swed.)	ELC	Viveca Lindfors-Christopher Kent	June,'50	94m	July 29	(S)406			
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	May,'50	97m	Mar. 11	222	AY or AYC	A-1	Fair
Women in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Women of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Women on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	June 3,'50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)									
Women from Headquarters (4916)	Rep.	Virginia Huston-Barbra Fuller	May 1,'50	60m	May 27	315	AYC		Average
YELLOW Cab Man, The (22)*	MGM	Red Skelton-Gloria De Haven	Apr. 7,'50	85m	Feb. 25	206	AYC	A-1	Very Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5,'50	71m	Mar. 4	214	AYC	A-1	Average
Young Men With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11,'50	112m	Feb. 11	185	AY or AYC	A-2	Very Good

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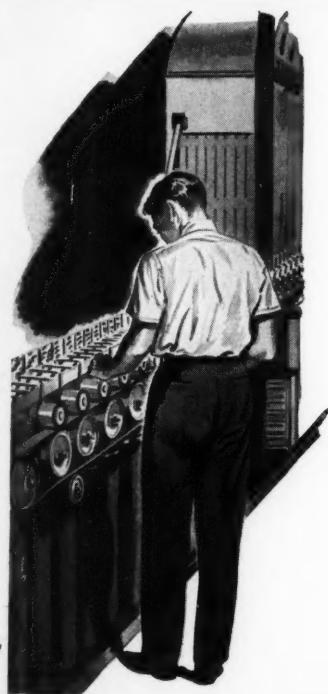
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